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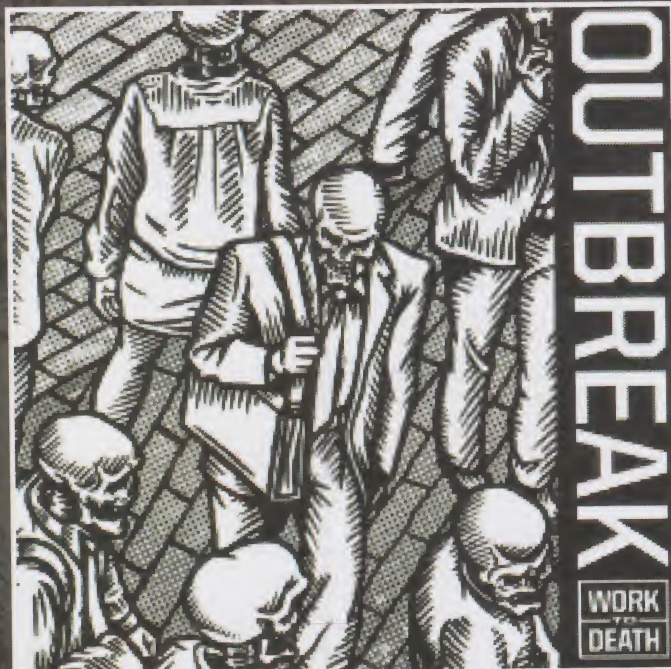
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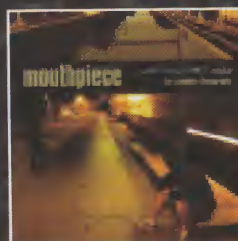
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LETTER
FROM THE
EDITOR

Thank you so much for picking up the ninth issue of Define the Meaning. We've got so many exciting things coming up for the rest of 2009 and early 2010. Starting this issue we expanded out and did our first full-on hardcore/metal issue featuring some of the today's greatest artists that played this past summer's Mayhem Festival to covering Mastodon playing their first major tour with Metallica. We got down with the bands and were able to get some of the best interviews out there.

You may also notice that this issue had a lot of other changes such as the glossy cover with newsprint in the inside. We have put a lot of blood sweat, and tears into changing the format of this publication to becoming a lifestyle magazine for you and the fans of heavy music. In our next few issues you will see a lot of other changes. We will be adding a lot of new sections to our publication. For you gamers, or shall we call "nerds," (yes, we mean that in a good way!) out there we will be working closely with some of the top game companies to cover upcoming games and going behind the scenes for you so you can be in tune with your favorite games and game companies.

Another big change is that we will start offering digital versions of Define the Meaning thanks to ScribeJive. Through ScribeJive you will be able to purchase digital downloads of past issues of Define the Meaning which have been out of stock for years. This means you can go back and read our first issue to our latest issue. Not only that you will be able to keep in contact and build a relationship with the editors here at Define the Meaning and also become apart of one of the most positive music communities out there today, that is the hardcore community. In fact, in this issue you will see an ad for ScribeJive with a promotional code. Make sure you go to www.ScribeJive.com and put in that promotional code to receive free digital issues of Define the Meaning. And no worries, Define the Meaning will still remain print as well as digital!

In the upcoming weeks we will add part II of Define the Meaning #9 to ScribeJive, which will feature Hatebreed on the cover and will offer exclusive interviews and additional pages of cd reviews. We will post more news on our website www.definethemeaning.com when that is available. So be sure to keep checking our website.

And not to forget, thank you for taking the time in reading our publication as its what keeps us going even when the times are rough in this economy.

Yours truly,

Karen Mitchell

Managing Editor of Define the Meaning

ARTISTS YOU SHOULD KNOW

BY IANN ROBINSON

The thing about bands is that they mimic the beloved alley rat. They breed with incredible intensity, you never know how many there are until you see them in the light and, sadly, they all tend to look and sound alike. Having spent the last two decades playing, begin in or writing about bands I've developed pretty decent radar when it comes to picking out good ones. When my friends here at Defining The Meaning asked me to put together a list of five bands to look out for I didn't exactly jump at the chance. Finding decent bands is a hard hustle for just one, much less five but I figured if anybody could do it I could. Besides I knew there were at least five deserving bands that could use a little recognition for all their hard work amongst the other alley rats.

I put on my thinking cap (which was to say I got really high) and listened to all the new music I could. From there it was just a matter of narrowing it all down. This is what I came up with.



BLACK ANVIL
Relapse Records

Created by former members of hardcore stalwarts Kill Your Idols, Black Anvil is one of the best bands in the current metal scene. This is Black Metal the way it was meant to be played with bombastic and aggressive music that filters out the awful production value the genre is known for. What sets Black Anvil apart is how they slide bits of their hardcore background into the music. There's as much here that stems from Black Flag and Motorhead as from Immortal or Mayhem. That's not to say that this is watered down Black Metal it's just way more interesting than most of the stuff out there. Black Anvil move in the same circles as Primordial, Wolves In The Throne Room or Anaal Naakrath in that they aim more to revolutionize Black Metal than to change it. Black Anvil create huge slabs of sound that bristle with the brutality and power you'd expect from a Black Metal band but with an attention to song writing you might not.

Black Anvil is a band shrouded in mystery which I think helps in what they do. There is no real front person or star to the band as the three members (Paul Delaney – Bass, Gary Bennett – Guitar and Raeph Glicker – Drums) form into one solid form almost like the Black Metal version of Voltron. Using the emotions and sincerity of punk and combining it with the fury of Black Metal have helped Black Anvil carve out their own niche in a genre largely dedicated to followers. Black Anvil released their debut album "Time Insults The Mind" a year or so ago and began a never-ending tour cycle. Recently the band was signed to Relapse Records who will re-issue their debut album on September 1st. From there Black Anvil will be writing a new album that'll hopefully see the light of day in late 2009 or early 2010.

ARTISTS

I would be remiss in my duties as "finder of new music" if I didn't dig deep and bring to your attention an unsigned artist with incredible potential. For me Brooklyn based I Dazzler is making some of the most haunting and beautiful music I've heard in a long time. Combining elements ranging from ambient dark tones to synth-pop and lush harmonies I Dazzler is masterful at not only writing songs but also creating moods. The music actually feels like emotions as though I Dazzler reached into your heart, read it and then turned those feelings into music.

The greatest thing is that I Dazzler is made up of one person, a beautiful young woman who travels under the moniker of LA Wood. While being easy on the eyes the woman behind I Dazzler really gets you to fall in love with her through the beauty in her voice. Then it dawns on you that the complex structures and layering of the actual music is by her hand alone and love turns to an obsession to hear everything she's ever done. I suppose I could call I Dazzler an electronic version of the mermaid siren song. Something so haunting and beautiful you sit transfixed on it unable to do anything but listen. I have no idea what I Dazzler uses to create her music and to be honest I don't care.

The stuff she creates is magical and I almost feel that peeking behind the curtain would lessen that magic. The stuff is heavily electronica based but remains very human and filled with passion and a true connection to the human spirit. Wrapped within all these emotions is a musical style that is really unique. You walk away from I Dazzler unable to compare it to anything you've ever heard before and yet you're comforted as though the music



was an old friend. That's the definition of art in my book. I Dazzler is currently unsigned and mainly touring and getting her music out there. The unsigned status can't possibly last much longer and hopefully this will bring more attention to her incredible work. Whoever snaps this woman up will have a major new talent on their hands.

Garbage Strike

Garbage Strike hails from Boston in 2009 but sound like they crawled out from the drunken punk vomit of 1986. This is pure hardcore punk, the stuff you sit in your room screaming along to at the top of your lungs because you hate your job, your parents, the people you go to school with, those fucking asshole cops who hassle you and you need to go off. I think I

love this band because they're born of all the things that made me so different when I was a kid. This is punk that comes as much from comic books as it does from alienation and as much from yelling against a world that won't listen as any kind of political statement. Fast, brash, loud and snotty with lyrics that range from hysterical to poignant. What makes Garbage Strike so good (besides their name kicking ass) is that they make straight hardcore punk with such sincerity you can't help but love it. This isn't a throwback or a nostalgic trip this is a really great modern day punk band that brings you back to a time when this kind of music seemed unstoppable. Fronting this punk machine is Dan Wars whose barking vocals somehow manage to be endearing and scary at the same time. Wars also has a way with lyrics that cut right through the fluff, grabbing the point of the matter by throat and choking until it's dead. As for showman-

ship, well, check out a Garbage Strike show and tell me whether or not Dan Wars can bring it. The music comes from the minds of Guitarist Sully, Bassist Belushi and Drummer Andy. These boys aren't interested in finesse but rather the impact of the songs. These are the guys who drive the car at 150 miles an hour unconcerned that they might run somebody over or smash themselves into a wall. It doesn't matter its punk rock. Taking notes on everything they learned from early eighties hardcore and punk then relating it to this more modern and violent society Garbage Strike write fistfight music for a gun battle that they know they're gonna win. Garbage Strike has just released their self-titled debut album and is hitting the road for another round of touring.

Throttlorod

Richmond Virginia's groove masters Throttlorod could be the James Brown of rock n roll. Forming in 1999 Throttlorod have spent the last ten years constantly working, recording, touring and writing new material. The band has also been dealt more than its fair share of blows on the road to rock and yet they remain steadfast and dedicated. Their sound is a rich combination of southern grooves and noise rock peppered with both punk and metal touches. Nothing in the style of Throttlorod should work but it does and kicks a whole lot of ass. The nucleus of Throttlorod is guitarist/vocalist Matt Whitehead. Matt possesses three things simultaneously that have kept Throttlorod at the forefront of modern rock music. He can play the hell out of the guitar, his vocals are powerful but different and he can write really

great songs. What I love about the band is that Whitehead's vocals match the chaotic style of the music. He can go from a low soulful croon to a pissed off bark to a straight powerhouse voice without missing a beat. The same thing applies to the music Whitehead writes which can start with a clunky off-time beat and end in a groove so deep you fall into it. The riffs can be noisy and blistering and then slow rolling and funky. It's because of Whitehead's style that Throttlorod are not only good they're interesting, something so many bands lack. A revolving line-up has slapped Throttlorod around many times but they've managed to stay around long enough for the

current and most powerful arrangement to be born. Outside of Whitehead drummer Kevin White and legendary producer Andrew Schneider on bass round out the group. This is a tighter force than Throttlorod has been in the past and you can hear it in the new sounds they're creating. The constant evolution of their sound keeps Throttlorod galloping incredibly far ahead of their peers. Throttlorod have three full-length albums "Eastbound & Down", "Hell And High Water", and "Nail" as well as two EPs "Starve The Dead" and "By The Horns". Their new full length "Pig Charmer" will be released on September 1st.

Raw Radar War

Most hardcore and punk rock nowadays is a pale and amusing derivative of what once was. Boston based Raw Radar War is a different beast altogether, a band who roots what they do in the soil of Discharge and Black Flag while adding elements of bands like Sleep, The Melvins and Corrupted. The result is somewhere between the soundtrack to revolution and the end of the world. Their songs don't fit into the usual fast-slow-fast-slow punk tempo changes instead Raw Radar War craft songs that live and breathe, contorting and expanding where needed for true emotional impact. This is ugly music for ugly times and Raw Radar War take great pride in making every note count. The band (which originally started as Septic Youth Command) centers around the vocal power of Jonah Jenkins who earned his nearly legendary frontman status with bands like Only Living Witness, Miltown and Milligram. RRW is different than anything else Jenkins has done in that it's harshly guttural and much more primal. Where Jenkins experience in the past comes into play is the execution of those vocals, the power that can only come with having sung for years. This isn't some kid barking out pissed off vocals; this is a singer who has decided to reduce his craft to something very animalistic.

The band creates music the same way. The masterful guitar work of Mario and Pat who don't so much play off of each other as alongside creating a sonic wall crushing everything in its path. Holding the chaos down is the rhythm section of Charlie and Mike who lock the music up in a tight grip. Working as a finely tuned machine Raw Radar War are easily more than the sum of their parts. Thus far the band have two full lengths out, a self-titled and "Double Equals" as well as a split 7" with Deer Creek. The band shows no signs of slowing down with two songs on two separate compilations coming up (All Arrows and Warwolf) as well as another 7" and a third full length in 2010. Whatever they do you can trust that Raw Radar War will continue to make incredible music in a time where mediocrity seems to be the status quo.

IN THE STUDIO



MACHINE SHOP

Will Putney is an engineer and producer at the Machine Shop in Weehawken, NJ and he has recorded a good number of hardcore, punk, and metal bands that we cover in the zine so I thought it'd be a good idea to get his perspective from the mixing board side of things. Will also plays in local bands Fit For An Autopsy and Delft so he is a very busy man, but I was able to get a few minutes from him to answer some of my questions. So, here is what he had to say: **BY JUSTIN FULLAM**

So how did you get to start working at the Machine Shop, and how long have you been there?

I used to work next store as an Intern at The Syndicate, and I had a music professor who had a studio in the same building. Machine was having a kid, and needed someone to baby sit a band for two weeks. So I got in there as an assistant. Right place right time, it just grew from there. Been here about three years now.

Around how many hours per week on average do you spend at the building working on music?

Ha, if I told you, you'd laugh at me. It's seriously all I do. I'm surprised I still have friends, and my girlfriend hasn't had enough yet. I'm here every day all day and night.

Can you list some of the bands that you have worked with?

Gym Class Heroes, Armor For Sleep, Four Year Strong, Suicide Silence, Cobra Starship, Reign Supreme, Haste The Day, Demon Hunter, Thick As Blood, and on and on and on. And like every good local hardcore/metal band in

New Jersey, and if I haven't yet get at me!

Do you have a record that you worked on that is your favorite to date?

Probably The Banner: Frailty. It was a total work of passion. I got to write the whole record with Joey and Paul, and it's one of the few that I really saw the whole vision through until the end. Very satisfying. And those songs are epic.

How often do you have to deal with awkward situations when band members fight with each other and/or start to get on your nerves? How do you handle situations like that?

Actually, not that often. I've been fortunate to pick bands that are generally filled with solid dudes, who have their shit together. There's been some pretty dramatic moments, but you just have to keep perspective on the task at hand. Recording definitely can stress people out, especially if they're not used to the studio environment. The bands I work with usually have fun though, which is what it's all about anyway.

What kind of music do you listen to the most

when you're not recording bands?

I remember you saying that you usually listen to something really heavy or something really mellow and dreamy...

It really is the most extreme separation. I'd like to think I can attach myself best with the emotion and "realness" of music, so its like, this crushing heavy band, or this really passionate dramatic story from a singer. It seems like the both ends of the spectrum always have the most to say, there's no filler, they're not trying to be anything else but themselves, and I can appreciate that.

How do you balance your time between work and playing in your own band, Fit For An Autopsy?

It's just chaos. I write songs in little pockets of time and run in and out of the studio to practice and play shows.

Does it feel different when you're recording your own band rather than a client's band? Are you hard on yourself when you work on recordings of your own band?

It's not really that different.

Recording is like an instrument for me. Just feels like any other day. I am hard on myself in the studio, because I usually feel like I'd be judged the hardest by my own bands work. But I'm only in a band to have fun, and watch kids smash each other while I play songs for them. I just try to keep that in mind.

What is your favorite food to order these days when you are working all day in the studio? Or do you start to get sick of the same foods when bands all want to order generally the same stuff?

The one (and one of the only) good thing about Hoboken is the food. Lately its been Mr. Wraps, Illuzion sushi, and Casual Thai on the regular.

Do you ever start to feel burnt after spending countless hours in the studio and then writing songs and playing shows with FFAA?

I actually don't. It's surprises me. I feel like I'm supposed to collapse at any moment, but the wheels keep turning. Better get it in now before the biological clock slows down.

IN THE STUDIO

Recording definitely can stress people out, especially if they're not used to the studio environment. The bands I work with usually have fun though, which is what it's all about anyway.

Does FFAA have a new record in the works for the future? How often will you guys be playing shows?

FFAA has about 14 songs written, we're hoping to get it a few more done and record our first LP this fall. We're playing sporadic shows around the tri-state, and doing a full US and the end of the year.

What other musical bands are you currently active with? Do you still play with Delft?

I do still play with Delft, and we have a monster of a record sitting in my computer for me to mix. It will be a head turner for sure. I think I'm going to be playing bass with Bayonet. It's a hardcore band with guys from Senses Fail and The Banner in the vein of American Nightmare. I'm also starting a Big Lebowski themed hardcore band called ABIDE, and I just wanted to get that in print so no one can ever steal

that idea.

How was your trip to Turkey to work on a project? What project was it, and how was the whole experience?

Turkey was awesome. I went to work with a metal band, Since Yesterday. They're one of the premiere acts of the country, but there's really no scene for that music over there. So they imported myself, and Derek Hess, and a few others to work on their album. It was a great time, I learned to appreciate America and the opportunities, and at the same time learned how ass backwards a lot of our society really is. I can't wait to go back.

Do you ever get sick of music? (laughs)....

All the time. Have you heard The Millionaires?

What things do you like to do when you're not involved with music? What

other interests do you have?

I play with my dogs and watch movies and drink beer. Like a normal dude. And I have friends from all walks of life that I try my best to stay in touch with. No one wants to die alone.

How do you like the Weehawken/Hoboken area that the studio is in? How do you like living in Jersey City and how long have you lived there?

Hoboken/Weehawken are fun to visit, but I'm certainly done living there. Been in Jersey City for a few years now. It's more real, normal working people who don't bitch about their coffee not having soy milk because they actually have real world problems. It keeps me grounded.

What was the first record you listened to as a kid and realized how good the sound and recording was?

That's tough. It's a toss up between Dr. Dre "The Chronic", Neil Diamond "Hot August Night", and Metallica "Master of Puppets". That's quite a crew right there. Imagine that mash up.

Do you have any tips or pointers to give to any bands that might want to record at the machine shop in the future?

Write songs that connect with people for whatever reason, and stop worrying about getting signed. Have fun playing in a band.

You guys have a lot of music magazines laying around at the studio. Do you have any particular music magazine that is your favorite?

DTM baby! Shout out to Tom over at Revolver, he's going to be a great record producer one day when computers swallow the magazine industry (did I just say that in a magazine?). And Decibel always gives my records good reviews so, yea, they're cool too.

Is there anything else you'd like to add?

Thank you Justin for hooking up this interview. And thank you to everyone in bands in New Jersey, especially Suffer The Liv-

ing, Slaughterhouse Five, Forgetting Tomorrow, Jerk City, At Rest, Float Face Down, Static Radio, Years Spent Cold, and The Banner for taking a chance and coming to record with me while I was getting my chops up. Go buy the new Reign Supreme, Suicide Silence, and Four Year Strong records. Murder By Death and As Tall as Lions are very underrated bands, and if you're reading this I want to do your records! Killed By The Bull rules! Wolve will melt faces in 2010! Hi Mom!

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MASTODON

SPACE-ODDITY



Photo by James Minchin

While Mastodon was on tour with Metallica, Define the Meaning got the chance to catch up with vocalist / bassist Troy Sanders. Troy Sanders talks about Mastodon's fourth studio album "Crack The Skye," what it's like to be on tour with Metallica and their upcoming tours for the Fall. **BY CHRISTOPHER BURNS**

Did you just come off the stage with Metallica?

No, we've been driving for thirteen hours in the middle of nowhere in Germany and we're trying to get to our show that we've already missed, so that kind of sucks.

Tell me about the video you guys did for the song, "Oblivion." It looks like you had a lot of fun.

We spent twelve hours in April at a studio when we were out doing the Coachella Festival. We did twelve hours of filming stuff and it took Robert, Roboshobo, the director, about a month or so to piece it all together and do all of the special effects. It took us twelve hours but it took the post-production a long time. We were trying to tap into something similar to how the song sets up the record [Crack the Skye]; of entering and ascending beyond the atmosphere into a crack in the sky and becoming lost in oblivion. We felt that it wasn't too direct to the song itself but it was close enough to have the video have a space odyssey feel to it.

I know Bill [Kelliher, guitarist for Mastodon] is a huge Star Wars fan so I imagine he must have enjoyed creating a video that takes place in space.

Yeah, (Laughs) we were all in

harnesses and dangling there in the space suits, so it was crazy (Laughs).

I just saw the Melvins on their 25th Anniversary tour and Buzz's voice was as powerful as ever and Dale was killing it on drums and it just looked like they were enjoying the hell out of themselves. Does that inspire you, to see that the Melvins are thriving and putting out great records after all these years?

Oh, absolutely! I don't think I'd be sitting here talking to you right now if the Melvins didn't exist. They've affected me and the rest of my band tremendously and now we're super-good friends with them, which is really neat when it comes full circle like that. You know, back in December of last year, they invited us to the All Tomorrow's Parties festival that's held in England. We covered a song called, "The Bit" off of the Melvins' Stag record and we asked the Melvins if they wanted to play that song with us, so they brought their two drum kits out, so we had three drummers on stage, Buzz played guitar, I played bass, did vocals and Brent [Hinds, guitarist from Mastodon] did the other guitar parts and at that moment, jamming with the fucking Melvins, it was like, we could have basically died right there and then, it was THAT monumental and

amazing. Looking' over and jamming...because I've had dreams before where I was the bass player of the Melvins. I've actually had dreams that I was the bass player for the Melvins. So, to share a stage, playing a Melvins song, playing bass with Buzzo, and Dale and Coady [drummer for the band Big Business] on drums was truly monumental. They are fabulous and Mastodon is heavily inspired by the Melvins.

Mastodon just wrapped up its North American headlining tour where you played Crack the Skye in its entirety, right out of the box. Were you concerned about how the shows would be received? The record had only been out a month at the time of the tour.

No, no. We'd always talked about wanting to perform an album in its entirety but we just never got to the point where we said, "Wow, this is the record to do." We talked about it after we recorded Leviathan, we talked about it after Blood Mountain. But when we were in the studio listening back to Crack the Skye, after we had finished it, we were all kind of blown away and we were all really proud of this record and we all said, "THIS is the record we can play in its entirety." We had been talking about it for four or five years; to potentially do a record in its entirety.

It just made sense. Crack the Skye was meant to be played live as we are presenting it on CD. So, it just made sense and we put some visuals together to enhance the show and tap into some surreal, psychedelic space imagery. It just seemed obvious to us that was the record to do it with. We just wanted to come out of the box and play it as close to the album version as possible and try to replicate it live as close as possible to the record. We were very excited about it. We just had to do a lot of practice at first to learn all of the material but we did that in February, and then we took off the month of March. We were really excited to do it.

When I caught the show at Irving Plaza in NYC, it seemed like everyone in the audience knew all of the words to the songs already. It was exciting to witness the connection that the fans had with the new record.

Yeah, it was a great opportunity to up the stakes for those five weeks. It was very refreshing. We love the album and we know that it had sold some copies, so we knew some people had gotten it but you never really know how that's going to translate to the live show, so for all the shows, that New York show as well, the response was overwhelming and definitely exceeded our expectations in how the crowd was going to

dig the new material. Yeah, we were stoked!

I've been a fan of Kylesa for some time. What made you decide to take them on your North American tour for Crack the Skye?

A couple things; whenever we do our own tours, we hand-pick the bands that we would like to share the tour with. It's always great to have a band that you feel helps you round out the bill, so when you pay twenty bucks, you want to walk away feeling, "Wow, that was totally worth it." So, that's very important to us and on top of that, we've crossed paths with almost every band in the world now and almost everybody is cool but there's so much down time and there's so much behind-the-scenes time, it's nice to take out people that you're friends with. So, we've been friends with Kylesa since pre-Kylesa, the Damad days, so we've been friends with Phillip [Cope, guitarist and singer for Kylesa] and those guys for over ten years. We love their band, we dig them a lot as friends, so they were on our short list of bands to choose from and they were able and had the time and were willing to accept the offer we presented, so it just worked out great. We just had a short list of bands; Intronaut, Kylesa, Torche, Gaylord and one or two others, maybe. The band will collectively write down

a short list of bands that we would like to take out and then we kind of go from there. Friendship and good bands is what we kind of base it on.

Were Mastodon and Kylesa a part of the same musical scene in Atlanta when you were coming up?

We're from Atlanta and Kylesa is from Savannah but we crossed paths many times between Atlanta and Savannah and all across the country. We've played shows with Damad ten years ago and have been playing shows on and off with Kylesa but never a proper tour, so it was awesome to share a month with them. We see them again next week too in Athens, Greece so we're looking forward to that. We thought the whole tour package was pretty solid and gave everybody their money's worth.

When you were playing the Relapse Records Contamination Fest in 2003, could you ever, in your wildest dreams, foresee playing the Late Show with David Letterman?

No! (Laughs). That's crazy man! Of course, you know, Letterman has been on for what, twenty years? I don't even know. Pretty crazy. That was a very bizarre experience. I'm glad we got it under our belt; we can kind of check it

off as one of those things to do in life? We checked that one off, which I'm glad to have checked that off but that was a very un-rock n' roll environment. You know, middle of the day, 48 degrees in the studio; very cold. The curtain comes up and you walk out and you're playing for a bunch of tourists that are sitting down. We're relieved that the Letterman show appearance is done. We were thrilled to be invited but even more excited that it's done. Jared, the bass player for the Melvins was in the Letterman audience and he was the only guy that we knew there. So that was pretty neat. The first thing out of Jared's mouth after the show was, "that was fucking weird!" (Laughs).

Letterman remarked that he was, "frightened" of you guys when he introduced you.

Yeah, well he hadn't seen us until right at that moment so hairy faces and tattooed foreheads... Dave's a funny guy so that was his quick wit on his part. Basically, it was an honor to be a part of it, on the positive side.

I know that you've already met country music legend George Jones. Who are some of your other musical heroes you would like to meet?

I need to meet Tom Petty and

Neil Young. I've seen Willie Nelson about five times but I've never met him. He would be a genuine person to meet. My top five would be Tom Petty, Neil Young, Colin Hay of Men at Work, Willie Nelson and Richard Thompson. Some of Richard Thompson's songs have made me cry, many a time. I've got a short list which is always nice. I'm still a fan.

How did you guys come up with the visuals for the Crack the Skye tour?

We hired Josh Graham, who does visuals for Neurosis and lives in Brooklyn. He's a good friend of ours and obviously we love his work with Neurosis; at the same time we went to the Neurosis guys who we're friends with, first and foremost, and said, "hey, we'd like to incorporate a visual show and would like to ask Josh, the guy in your band, to do it for us." We promised to make it different [from Neurosis's live visuals] so that we're not deliberately stepping on their toes. All of the guys in Neurosis gave us their blessing and said, "yeah, go for it man, please do." So we hired Josh Graham to do our visuals and he knew the record and he knows the concept so he basically took some imagery from a lot of old B movies, like silhouettes of women's figures and the movie *Ivan the Terrible* and he took some snippets from that and tied it in with animated Hubble Tele-

scope photos, swirling galaxies and different space-scapes, we call them. It serves as the visual stimulus that goes with our band's performance. It enhanced the overall gig. Josh did a great job and he knocked himself out and we're going to try to make it different for the visuals for our Fall U.S. tour because we're going to be playing some of the same cities and so we want it to be a bit different for anyone that will have seen us before.

How is it having Rich Morris on keyboards touring with you?

We had our friend Derek Mitchka from the band Cream Abdul Babar on the road with us. That band is from Tallahassee, Florida. Our first Mastodon tour was with that band and we've known Derek for a long time. He was very willing and able to tour and he just came in and knew all of the material. He came to our practice space and knew everything. He has a job that would allow him to tour, so we brought him with us on the U.S. tour. He's not with us right now as we're doing this Metallica support. We're not really playing much off of *Crack the Skye*, so it didn't make much sense to bring him along if he was just going to play one or two songs. We miss him. This creation that we call Mastodon has been an incredible group effort. We



Photo by James Minchin

couldn't do it if we didn't feel like family.

What was it like having Scott Kelly from Neurosis come up and sing with you guys at the Scion Rock Fest?

That was about the fourth or fifth time that he's joined us on stage and it's always an honor because Neurosis changed my life when I first heard them in 1994. My life took a 45 degree turn to the left immediately after hearing Souls at Zero for the first time. They have continued to just floor me ever since. Any time Scott can join us on stage is like, "wow, you're the reason why I do what I do." Now we're collaborating on songs to-

gether and performing them live; yet another story of how when something comes full circle, how truly awesome, in the purest sense of the word.

How was it working with Paul Romano on the album art concepts for Crack the Skye? I know that you're working relationship with him goes back to the beginning of the band.

He rules! He's been with us since The Call of the Mastodon. He's had his hand in all five records. He was freelancing at Relapse Records when we put out the Lifesblood EP, so he had his hand in that and after that, he was the only artist on Remission, Leviathan,

Blood Mountain and the new one. He's a fifth member, to a degree in that he understands our band and he understands our personalities. We can say to him, "astral projection" or "folding time and space" or "Rasputin" and "Russian Atlas bears" over the phone, give him the rough music that we have at the time, with the lyrics and he's like, "boom" and he'll come back with a bunch of sketches for us the following week. Then we'll go back and forth and hone in on what we like and what we think makes for powerful imagery and then we let it grow from there.

How much were you inspired by Cliff Burton when

COVER STORY

you were growing up?

Heavily. The first four records I learned were Kill 'Em All, Ride the Lightning, Master of Puppets and ...And Justice for All. That was basically my Bass 101...behind closed bedroom doors as a teenager. Not only was I blown away by Metallica but I learned how to play bass by them. I was able to train my ear to be able to pick out the bass guitar and then actually learn it on the fret board. I basically credit Metallica for my Bass 101. I was also influenced by my older brother Kyle, who plays bass. Between Cliff and my brother Kyle, I wanted to give the fingers a go.

Is your brother Kyle on the road with you?

He isn't but my younger brother Darren is. I'm looking at his scummy ass right now. (Laughs) It's a family business. Does it make it easier being away from home for so long when you have your brother with you? Well, he kind of stinks real shitty (Laughs). I miss my dog and my wife more. I like him here. He's funny and he makes me laugh. You know, we're in Germany right now and he just shaved and he's got a Hitler mustache and I was like, "dude, you're fucking' hilarious." You know what I mean? Just to laugh and to keep the camaraderie

and the spirit at a lightened state while traveling on the fart tube across Europe.

What happened to the original fart box? (Mastodon's affectionate name for their touring vans)

The original fart box is busted up somewhere and then we went through fart box two and three. F.B. Three is owned by our friend Billy Fields in Atlanta and he's trying to get rid of it. I was like, "dude, let's give it to the Rock n' Roll Hall of Fame in Cleveland, Ohio!" We've now graduated to the fart tube.

It's easier to travel through

Photo by Sarah Roberts



space in the fart tube.

Yeah, because it's so gaseous it'll float right through time and space. You get sucked into the wormhole and spit out into a different dimension.

Can you tell us what your plans are for the Fall?

The details haven't been confirmed yet and we're not supposed to share until it's been confirmed but we're doing a U.S. headlining run, that's for sure. It'll be a proper six-week tour across the states and Canada. In January, we're part of the Big Day Out festival that's in Australia and New Zealand. In February and March, we need to come back to do Europe properly; small theatres and clubs. We'll do a Crack the Skye headlining tour over here.

We haven't headlined over here in Europe in over five years because we've been doing nothing but support across Europe. We've done a Tool support, a Maiden support, we did a Metallica support; we've done two Slayer support and now this Metallica support. So, this our sixth tour over here where we've done nothing but supports, so we need to come over here and do a proper Mastodon headlining run. That's our plans for early spring and other bits and pieces are falling into place now. Basically we'll be on tour for the next year. We're doing some shows

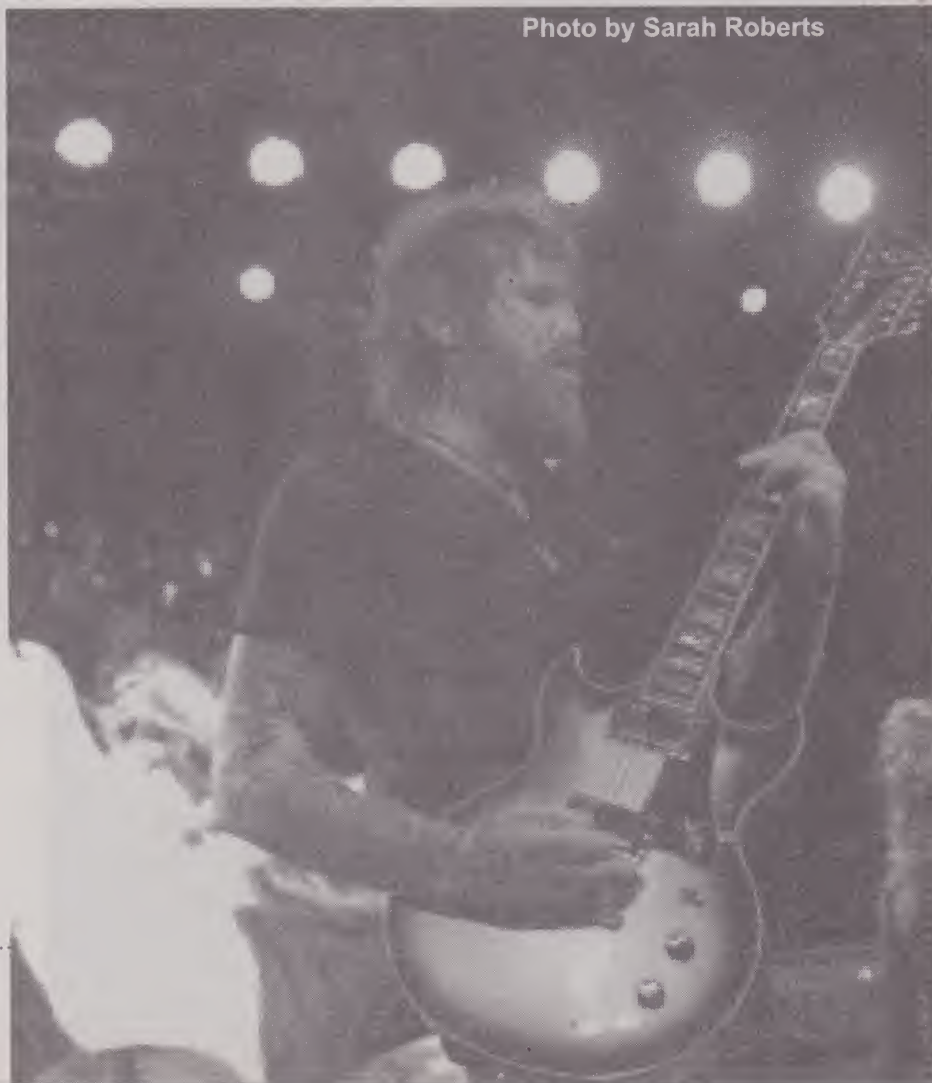
in Mexico in August. That's a place we've never been. We're trying to check off some territories that we've yet to hit. We've hit twenty-two countries, all forty-eight states. We're going go to Hawaii in February. We're hitting Guadalajara and Monterey and Mexico City in August of this year. So that will be nice to dip into some new territories.

Who or what inspired the Frank Zappa flavored passage at the seven-minute mark of the song, "The Last Baron?"

Actually, that overall feel we refer to as the "Zappa freak-out." It's a combination of

throwing a Zappa freak-out in there and the actual riff was inspired by our friend, Nick Rowe, the guitar player from the band Bloodsimple. He taught Brent when we were out doing a tour with Bloodsimple, a couple of years ago, which was my brother, Kyle Sanders' band at the time. Nick taught Brent a really interesting guitar riff and Brent kind of morphed it, turned it backwards, sped it up and then the whole band got inspired by the Zappa freak-out moment. That's how that worked. That's how that riff came together; part A, part B and we made a sandwich out of it.

Photo by Sarah Roberts





10 Bands for \$10 Tour



By JASON WALSH

Photos by
Brad Noonan Photography

The change in season sees the end of the school year and folks deciding on their vacation destinations and fun-filled activities before the arrival of Labor Day. Summer has traditionally been the time for thrill and adventure and one of the mainstays of this time of year has been live music, namely the colossal festival tours that seem to relentlessly invade cities across the nation.

And as the cavalry of merchandise stands, overpriced food and beverage clingers, and self-absorbed rock stars prepare to invade communities in every major market, the question most American music fans start asking themselves is "which show can I afford?" Ticket prices and their attached service charges have gone through the roof and during the summer inflate even more, coupled with insane parking fees and the little bit of scratch needed to get you a \$8 hot dog, \$10 drink, and the \$25 T-shirts that says you were there. In the greater scheme of things, choices have to be made on what big-time festival to hit and how much of a loan will be needed to get through it.

And though the media says times are getting better, the country is still in a recession and in the last year more than a half million Americans were laid off. Times are bad and for many, there isn't extra money for entertainment when you can't pay the bills. However, some forward-thinking members within the hardcore community have banded together to stack a tour that's not only affordable, but enjoyable. The 10 for \$10 Tour will feature ten quality bands, from old school staples to the new school upstarts, that will be hitting 32 cities between July and August for a mere ten bucks. It will be a long, hard-hitting day of hardcore in which fans won't have to break the bank. - J.W.

10 FOR \$10

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says times are getting better, the country is still in a recession and in the last year more than a half million Americans were laid off. Times are bad and for many, there isn't extra money for entertainment when you can't pay the bills. However, some forward-thinking members within the hardcore community have banded together to stack a tour that's not only affordable, but enjoyable. The 10 for \$10 Tour will feature ten quality bands, from old school staples to the new school upstarts, that will be hitting 32 cities between July and August for a mere ten bucks. It will be a long, hard-hitting day of hardcore in which fans won't have to break the bank.

"The 10 for \$10 Tour came about as an idea from our friend Tim (Borrer)," said Poison the Well guitarist Ryan Primack. "He had an idea of a really cool summer tour with some cool bands. It was an idea of a cheap show to sort of address the current 'everyone is broke' situation. There are only a couple of summer tours and they are all really big festivals, so to speak. So, he asked if us and a couple other bands might want to do something different. It was the idea of a really

great club show."

The metalcore South Florida unit Poison the Well has been together since 1997 and latest record, "The Tropic Rot," hits shelves this summer. The band is one of the headliners on the road that will be playing every venue along the way and Primack believes that a tour of this caliber is great for all the bands involved as far as getting their music out there to the people.

"It's gotta be cool," he said. "We're a band a little over a decade old. In hardcore years that makes us a brontosaurus. I think for us the exposure is even cool. I don't know how it's good for the hardcore scene. I think for me, I focus on a different picture. It's good for music. Sometimes people try to separate the two so that it's one scene and another scene and whatnot. For me, I've always just focused on music. I like personally like music that isn't worried about any scene. My favorite hardcore band is Bad Brains. How much of a simply defined hardcore band is that. They played dub songs. I think it's good for a scene of people that want to hear music that comes from the most important place and that's from the heart and mind."

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It comes from those places without consideration for the wallet."

New York hardcore mainstays Madball will also be co-headlining the tour, bringing their blend of breakdown five-borough mayhem. Frontman Freddy Cricien was on board when the idea was in its early stages.

"The tour concept was thought up by my friends Tim Borror (Agency group) and Paul Conroy (Channel Zero Entertainment). They've been long time supporters of the hardcore scene. I became involved pretty early on. I think they had Madball in mind from the beginning.

Cricien believes this event will have a positive impact in rejuvenating the underground movement which sees its fair share of peaks and valleys.

"The hardcore scene is a funny thing," Cricien said. "It's amazing yet fickle. I'm being brutally honest here

because I've been part of this scene on many levels for a very long time. So, I'm obviously passionate about it among other things. For me, it's a scene that people look to for inspiration. It's unique, rebellious, street credible, diverse, et cetera. Still, it's somewhat under appreciated. Mainly, right here at home in the U.S., the birthplace of the genre. Don't ask me why but it's volatile in that way. On the worldwide scale, I believe it's more respected. Here, everyone knows about it, wants to be affiliated with it in some way, but the support is not always there. I think this tour may spark a new and well deserved interest and appreciation for this scene."

Terror from Los Angeles were also one of the first acts in consideration for the roster. Frontman Scott Vogel said the bands involvement came easily because he knew the key organizers setting it up were doing it

for all the right reasons.

"The people putting the tour together are a huge part of the Terror team," Vogel said. "Tim books us and Paul helps manage us. I know when they put the tour concept together they had Terror in mind on all angles. Since I'm kind of crazy and can't sleep at night, those two have gotten lots of emails with questions and ideas of mine for the tour. For better or worse, but at least this kept me on the 'up and up' as the tour came together."

Vogel agreed with Cricien that the 10 for \$10 Tour is a way to help bring back the original spirit that hardcore is all about in a time when the community could use some rebuilding.

"A tour like this actually shows that the scene is worth something. Mostly all you hear about is fights and violence, bands that left the scene for bigger and better things, bands that sold out or ate their words. You

For me, it's a scene that people look to for inspiration. It's unique, rebellious, street credible, diverse, et cetera. Still, it's somewhat under appreciated.

know, all the bullshit. This is positive stuff. Real shit. Fighting back against the system. Things that drew me to hardcore many years ago and never let go of me."

One of the biggest advantages of the event is that many of the lesser known bands along for the ride will get in front of some new faces for the first time. This is an opportunity to bring their aural assaults to fresh ears and hopefully gain some fans along the way.

"I'm super excited Trapped Under Ice got put on this bill," Vogel said. "They are one of the youngest bands on the fest but also one of the best. Their new record comes out during the tour. It's perfectly timed for them. But on the other hand, for a band like Terror, we do some 'out-of-the-box' type tours like Chimaira or Emmure, which is always fun and we always love playing to people who have never heard of us. But, it will be great for us to play with bands that influence and inspire us everyday."

Baltimore's Trapped Under Ice will be releasing that new record, "Secrets of the World" in August on Reaper Records. Vocalist Justin Tripp said the band was excited when their participation in the "10 for \$10" came to be.

"Initially, we heard from Scott of Terror," Tripp said. "We got more details of the tour when Tim Borror hit us up to play. Obviously, we jumped at the chance. It's definitely true that this tour is a good opportunity to open the eyes of new people to the hardcore scene and to a lot of the smaller bands that people might not necessarily have heard of."

The 10 for \$10 Tour kicks off at the Trocadero in Philadelphia on July 9, winding through the nation to nearly three dozen destinations before the final show at Xtreme Wheels Skatepark in Buffalo. Through the course of the run, some bands will drop off and jump on, and fans should check their local venue to

see what lineup they can expect in their respective cities. All said, the roster of performers involved is pretty impressive: POISON THE WELL, MADBALL, TERROR, DEATH BEFORE DISHONOR, BANE, VISION OF DISORDER, TRAPPED UNDER ICE, VISION, THE MONGOLOIDS, THE GHOST INSIDE, CRIME IN STEREO, VISION, WAR OF AGES, THIS IS HELL. Vocalist Leroy Hamp from War of Ages is a believer.

"Amazing," Hamp said. "Sharing the stage with great national acts like Poison the Well, Madball, Bane, Terror, Death Before Dishonor, Vision, VOD, and more for ten bucks. A lot of these bands I grew up listening to and now playing alongside them on a tour that's geared around the fans. If this doesn't capture the true meaning of hardcore, I don't know what would. Since War of Ages started touring five years ago, we've been touring with hardcore bands. Though we lean toward the metal side musically, we've always respected the hardcore scene. Hardcore bands were the only bands that would give us the time of day in the beginning of War of Ages. We're doing this tour and encouraging our entire fan base to come out

as a big thank you to every hardcore band or kid."

Bryan Harris of Death Before Dishonor from Boston has always been a strong advocate for the hardcore community. According to him, the truth in the music is what has always set it apart.

"I think one of the things that never changes, especially with the bands that stick with it and have been with it forever is that hardcore is a real music," Harris said. "The kids are real, the lyrics are real, and it should always be alive. I think that is always something that will stand the test of time."

The boys from Boston have just released their latest offering, "Better Ways to Die," on Bridge 9 Records, and having just returned from Europe, were excited to jump at the chance to join the 10 for \$10 Tour.

"When I first heard about it, I know it was in the talks for a while and I kind of heard through the grapevine that this was going to happen, and once it became official and we landed it, we were pretty psyched," Harris said. "Every summer there's big tours and small tours and you know, you never get to see a ticket price for ten dollars, especially with ten bands ranging from bands

like Poison the Well and Madball. You know, the way the economy is going and everything like that, I mean it's a great way to expose bands from all genres of hardcore for ten bucks."

Los Angeles based The Ghost Inside also have a new CD out, "Fury and the Fallen Ones," and have packed up their gear to take the countryside with their hardcore brethren. Vocalist Jonathan Vigil from echoed this sentiment that the upcoming summer's campaign is just what is needed for the scene.

"This is exactly the kind of tour hardcore needs right now," Vigil said. "Lots of diversity, lots of really, really amazing bands both well renowned and up-and-coming, all for a price that most everybody can afford. I really honestly can't think of any other tour we'd want to be a part of right now."

New Jersey's Vision will be hitting some select dates through the course of the summer. Guitarist Pete Tabbot also agrees it is a much needed infusion to stimulate the hardcore family across the country in a time when good times are not abundant.

"Hopefully this tour will be a great kick in the pants for the scene in various cit-

ies across the country," Tabbot said. "Whether people come out for a headliner like Poison the Well or VOD, shows like this can only fortify local scenes, bringing lots of kids together and hopefully inspiring more DIY shows and low-cost opportunities."

Long Island's Crime in Stereo has seen the affects that the economic downfall has had not only on music lovers but touring acts as well. Guitarist Gary Cioni agreed that though this is a great opportunity for bands to get their music out to the masses, the fans are really the ones who benefit the most.

"Well, it's no secret that everyone is cutting back on spending lately," Cioni said. "Many people may choose not to attend a show they might have gone to in the past because they would rather keep whatever money the show might have cost them, between tickets, gas, transport, whatever. I think that anyone would agree that with the 10 for \$10 Tour, what you get for only ten dollars is more than a good deal. So many people will hopefully choose to come leave the house when they may have otherwise stayed home."

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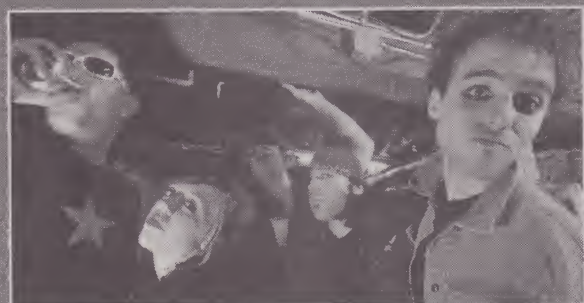
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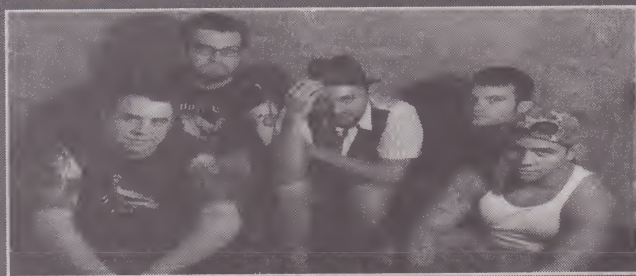
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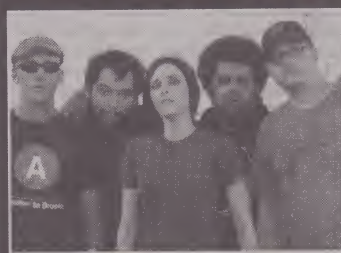


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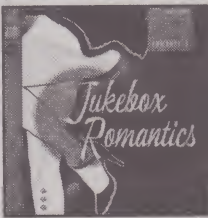


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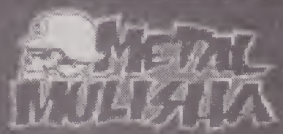
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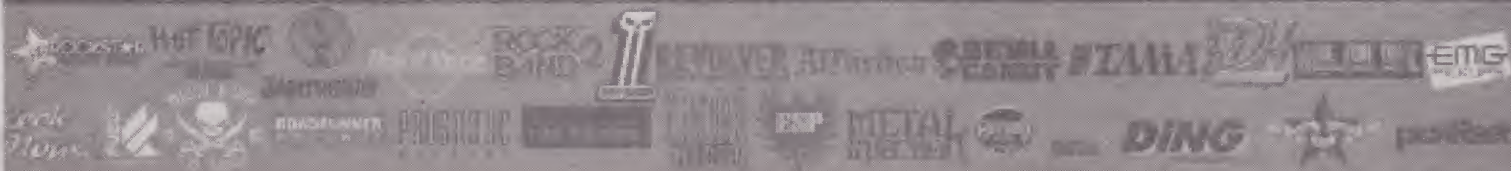
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While the future of Ozzfest may be in question, it seems a greater force has come to take its place: **The Rockstar Energy Drink Mayhem Festival**. After only its second year, artists and fans alike have expressed their reasoning for why the Mayhem Fest has become one of the most anticipated summer festivals, not to mention the King of metal shows in America. The festival, created by Vans Warped Tour founder Kevin Lyman along with John Reese, (Lyman's co-founder on the Taste of Chaos tour) ran from July 10 to August 16, bringing metalheads and metalcore fans all over the country rock-filled days and nights of all their favorite bands. The festival included three stages and featured co-headliners Slayer and Marilyn Manson, as well as bands that Define The Meaning had a chance to talk to, including Killswitch Engage, Trivium, Behemoth and God Forbid. Take a look at what this year's artists had to say!

MELANIE WOLFSON & JUSTIN FULLAM



From Christgrinding Avenue to the birth of the Evangelion

Are you into death metal? Black metal? Or any kind of extreme metal? If you are and haven't heard **Behemoth** yet, I'd suggest you check them out. I have always been into bands who put a lot of conceptual effort into their music and Behemoth did an amazing job of creating itself and living up to it's massive name. I was fortunate enough to have some time on the phone with the band's founding member Nergal to talk about his time on the road with the current Mayhem tour with Slayer, Marilyn Manson, Cannibal Corpse, and the Black Dahlia Murder among others. The new record Evangelion will be in stores by the time this issue your holding in your hands prints so be sure to pick it up and experience it!

By JUSTIN FULLAM

Photos by Maciej Boryna

So how do you like America so far this time around, on this Mayhem tour?

Ya know, I like America in general. I made a lot of friends through the years. America is a friendly territory for us, I mean we know how to move around here and how to make things easy for us when we're on tour so it's cool, especially being a part of this gigantic Mayhem event. I mean I'm stoked man...it's awesome! It feels great and ya know, and it gives us so much push especially since you know we have the new record coming out in 2 weeks. It's just giving that extra kick. It's awesome.

Yea and by the way, I love your song that you have up, Ov Fire and the Void!

Oh, thank you so much! Thank you. Yea Ov Fire and the Void, we're actually playing it every day so...I'm happy man. I'm happy.

Me, too! How is the audience liking it?

Actually I'm surprised ya know, with people who know the lyrics. We put the lyrics online so people can actually get to know what the album and the song is all about and this song's lyrics really pretty much can give you the picture of what, you know, the whole idea of what Evangelion and Behemoth is really all about.

And it's awesome cuz people fucking dig it, ya know. It's cool man, the people know the lyrics and the album is not even out yet so...I'm happy.

That's great. How does the rest of the new record sound? How does it differ from the previous record? (The Apostasy)

I think it's more like forward-thinking, ya know. It's more like, ahead of a lot of records. It just feels that way. It feels like a record that recorded itself ya know...we just helped it out ya know. We didn't need to struggle. We didn't need to force ourselves to make something, ya know what I mean? Because things were just happening. This record was a very liberating process for us. Why? Because we didn't need to race or compete or challenge anyone or anything but ourselves. On this record we were doing things and everything just fell in the right place. And that's why it was so much fun, so joyful, so liberating to make this record. I definitely have better memories with making this record... ya know what I mean?

Would you say it was easier to make this record? Because I've read how in the past you mentioned how much hard work you put into your previous records...

The whole making of the

record and all of the production and everything, it just felt more right, ya know? We just felt more comfortable with this album, that's it ya know? We were just happy with it. And in the past we definitely had to struggle a lot and with this one we didn't have much problems whatsoever. It just felt right.

When you made your first demo back in 1992...you must have been like 15 years old back then? So how do you feel you've progressed and grown over the years since then?

Man, what can I say, it's been a lot of work...we've been around for 18 years ya know, and I've been in this band for more than half of my life and yea, what can I say, we've put out 9 records...and...it's my life. It's a good part of who I am...I was 15 when I put out my first demo but the difference is we know how to handle our instruments now, that's the first difference, and the second difference is that we just do things at this bigger scale. But besides that man, I definitely have so much more love for the music and for my band than I used to when I was a kid. I wasn't really conscious of what was going on back then but I was definitely so much into it...you know what I mean?

I also noticed when I read



articles about you, that you always express how much gratitude you have for your fans and how much you appreciate them. Do you like to talk to your fans after shows and do you meet a lot of different kinds of people?

Man, on this Mayhem thing ya know we have three signings a day. Sometimes just shaking your hand for a kid, it means more than we could even imagine, ya know what I mean? They get a signature, they get a handshake, and they have good words, and at the end of the day sometimes it gives something to their lives, which is scary but I know how it is because I'm a fan myself ya know...I have bands with people who I used to look up to ya know, and if they were cool to me and approached me, I was blown away ya know. And I think it works ya know; I definitely don't isolate myself from the people. You can usually see us hanging out around the merch booth.

That's great...I'm a big fan myself so that's why I'm really happy to be doing this interview.

Cool, man!

Since you're a big music fan yourself, what were some of your favorite bands growing up as a kid?

Well ya know what, let's take

this tour for example. I mean Slayer...they're like one of the number one instrumental bands of all time I'd say, and I remember when I got Reign In Blood for the first time and I hated it hahaha! To be honest I was more into Live Undead and Show No Mercy. Those were more to me and then Reign In Blood, it just took me some time to really get into it. But anyway, I grew up listening to them and I fucking worship this band. And just imagine this situation I'm in now; I'm on tour with them and I get to watch them pretty much every night and they pay me for that. How awesome is that, huh? (laughs)

Haha it's really awesome!

Yea it's the best ya know... it's my job. I love my job. You have to keep in mind that I'm living my dream, basically. I mean, I don't think about it every day but when I do think about it I'm like, wow I'm pretty fucking proud of myself and my voice, and everything I've done in my life.

I saw you guys play with Danzig a few years back and that was one of the best metal shows I've seen in a long time...

Wow, thanks man.

No problem...

The whole Danzig thing was great, especially to me. I'm a

huge fan. And I remember I met Glenn in Berlin...I didn't even know the guy back then. It was like in 2003 when we toured for Zos Kia Cultus and he bought the CD and I remember he was really kind and very gentile, a very cool person you know. And he was like "Ya know what, I love the cover of this record. I really like the record!" And my jaw dropped, I was blown away. But then I was like OK, he's just trying to be nice, that's it. hahaha. And then a few months later we entered the U.S. for the first time and I got a phone call from my former agent and he's like "Hey I got a big thing for you. Glenn Danzig just called me up. He wants you to be a part of his next tour" And then, I can tell you, my legs were shaking. I was like, "WOW, what?" You know what I mean? It was awesome. We did a few tours with Danzig and it's always been a blast, ya know? He's a great guy and he likes to bring up bands, ya know, to join him, and it's awesome.

I'm a huge Danzig fan and to be able to see both Behemoth and Danzig on the same stage, the same night here in New York city, believe me...it's an amazing experience!

Awesome man, thank you.

No problem. I also bought your limited edition EP (Slaves Shall Serve) right

when it came out that has the Danzig cover (Until You Call on the Dark) that you guys did which is really good, too.

Oh, yea, yea...that's one of my favorite Behemoth covers. Ya know, we did plenty of them but this one is among my favorites. We also did one cover from Killing Joke that we did during the Evangelion sessions which is going to be available in 2-3 weeks on the itunes extended edition of Evangelion. But the Danzig cover...yea, I like it.

How would you describe your life growing up as a teenager in Poland, and how do you feel about the fact that the Committee for Defense Against Sects in Poland is trying to have you banned from playing in your own home-country?

Ya know what? We came to one regime, to one system, and we won democracy which has been in Poland for 20 years now and this whole Committee for Defense Against Sects and all these fucking dumb organizations with stupid people are the proof that we basically do not know how to even handle the freedom that was given to us, you know what I mean? So what can I say? It sucks. Any kind of censorship sucks. And that's all I gotta say man. They have tried to stop us, ya know. They can try to censor Behe-

moth, ya know like especially this guy, he wants to have Behemoth never play Poland and it's never going to happen, ya know. I was actually fighting with the guy in court and I won.

How do you like to spend your downtime when you're not playing and recording music? I know you're always busy, you're on tour for like 3-4 months right now so I'm just curious as to how you spend your time when you're just by yourself?

Well ya know what? I'm the most boring person on the planet, ya know? When I'm on tour I can eventually rage and I can party. I hang out with people and it's cool. But when I'm back home I try to relax. I'm pretty mellow, ya know? I like to work out. I like my bike and to read books, go to the movies. Stuff like that...basically, things that make me feel decompressed.

Do you have any funny stories about crazy christians who pass out pamphlets in the parking lots at your shows or anything like that? Because I've been to metal shows where they are there passing out pamphlets to all of the fans in the parking lot. Have you ever come across these people yourself?

Yea I did, I did...I remember I was in Atlanta, GA and we

were playing with Lamb of God and there was like a huge amount of people, they were just basically protesting. And they all were like dressed alike; they actually looked like nazis, ya know? They had this megaphone and were screaming out quotes from the bible about sinning against God and burning in Hell and stuff like that. And I remember, that I told my guys "hey, grab the camera, just hide it, ya know. I'm gonna approach these people." (laughs) And I approached them and I was friendly, I was smiling, ya know? I'm a friendly guy. And when I approached them they wouldn't even talk. They were like, all red and fucking sweaty like pigs, ya know? (laughs) They were saying these quotes from the bible and it was pretty funny and scary at the same time, ya know? (more laughs)

Yea!

And then guess what? I came back to the bus to pick up my luggage and in my suitcase where I keep all my stage clothes, and then I opened it and I saw this bible. And I don't remember who did it, it was more like a joke, ya know? But back then we didn't do this tearing up the bible thing on stage every night but I remember when I found this bible in my luggage, I was like "OK", I said "fine!" So I fucking tore it up onstage and threw it into the audience, ya

know? And it really made the audience divided and there was some people who were really pissed off that I did that and there were people who were enjoying it and were fucking burning it. But other than that, I don't really have situations where I have to like, fight christians or anything like that. I wouldn't really fight christians, ya know what I mean? I'm a friendly person, like I told you before and like, whatever...they can do whatever they want as long as they ya know, don't try to use their power against me, ya know?

Do you feel like you're misunderstood by a lot of these extreme, right-wing, religious christian people?

Ya know what? I do have friends who are Christians, and I have no problems with them whatsoever, and they don't have any problems with me. So it's really all about the approach, how you want to talk to people. I mean, there really is not a boundary besides they are christians and they are committed in many ways because they follow a certain rule, it doesn't mean I'm gonna become an enemy. I am an enemy of a certain system, or a certain philosophy and I don't think it's right and I speak my mind, I'm open. I don't have problems talking to people about that but I'm not an enemy of people, ya know? Or chris-

tians...they're also people, and they're human beings, ya know?

Here's another question: How did you come up with the amazing song title of "Christgrinding Avenue"?

(laughs) In Jerusalem, Israel, I was walking down Via Delarosa. [there is also a comment about this song in the CD booklet for The Apostasy]... and I was walking this road, ya know. The whole crucifixion road, it's a biblical thing ya know, and I just followed it, and I was like "wow" ya know and how I could make this vision a song... and when the time came to put this song together I had this fucking extreme scene in my head and I thought how it's such an aggressive song, and it's aggressive title. And so that's what I did!

It's one of the best titles for a heavy metal song that I've heard in a long time!

(laughs) Thank you so much, thanks so much. I appreciate that, actually!

I see you as a really great visual artist as well as being a great band. I'm into the visual art as well. Do you feel it's important to have an intense visual setting as well as the musical setting? Do the visuals make you more psyched and amped up to

play? Because I'm really into the visual art as well and I think it all just blends together.

Ya know what? You're right, I mean I've always viewed Behemoth as a very conceptual being. And I do put a lot of details in every act of our nature. And it's like this about music, you are right. When you see Behemoth live there is always a link between what you see in the booklet, in the videos, in the photos, and what you see live. So to me there is always a link between each other, ya know? That's what I hate in most of the bands these days, they just put out records and they just dress exactly like the way they dress on the street as on the stage and they play in their flip flops and they look like shit, you know what I mean? And I'm like "Where the fuck is the spirit? Where the fuck is these people's thought behind it?" You should see how developed and how multi-layered a concept is. It's like, you see the videos and the videos are the consequence of the album, and you see the stage show and the stage show is the consequence of both the album and the videos, ya know what I mean? And it all makes one whole, unified concept, the vision. And that's what I want to do with Behemoth.

Have you always been attracted to darker music, ya

know, with a darker sound and imagery? Is it something you've always been drawn to, even when you were a kid?

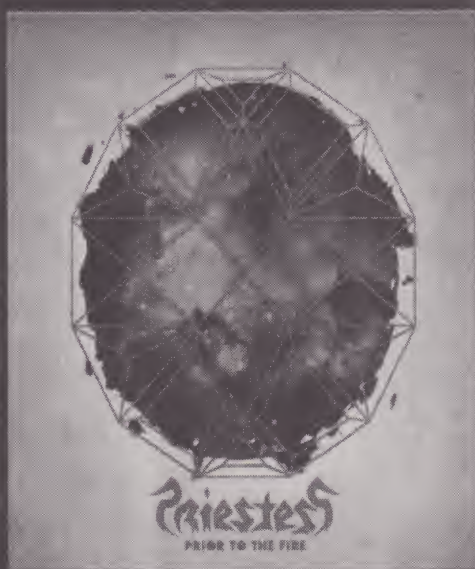
Yea, I've been effected by the dark side, heh. I couldn't really see myself playing reggae or funny, happy music, ya know? I'm a very reflective person. I can tell you that I express myself almost fully within Behemoth.

Are there any last words

that you'd like to say for this interview?

Sure...check out the new record Evangelion, go buy it, and fucking worship it, it's a great deal of music there. And fucking support it. And come back cuz we will be touring this fall so just make sure to catch up. We should be doing a headlining tour, and thank you so much for your time, it's always appreciated to talk to people like you! Cheers.

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SOUTH FLORIDA'S **SHOGUN ASSASSINS**

The technically-proficient guitar virtuosity hailing from Florida's land of metal and more metal found themselves thrust into yet another amazing year of constant road work. **Trivium** does not sit still long, and spend unimaginable amounts of time touring. Still supporting the 2008 release of "Shogun," their fourth full-length offering that saw the band blending the Japanese thematic endeavor into a conceptual conclusion, the four-piece from Orlando have been across the world and back with no sign of slowing down. Taking the better elements of the likes of Metallica and Iron Maiden with a huge twist of South Florida speed, Trivium continues to fulfill its destiny of playing everywhere they can. The Roadrunner Records artists are all about the road and where it takes them, and their arrival is met with a sea of excited humanity, ready to see what the boys from Florida can throw. Following unimaginable numbers at this year's Download Festival in Donington Park, England, Trivium joined Slayer and Marilyn Manson for the summer's biggest and baddest metal festival of the season. I caught up with vocalist and guitarist Matt Heafy as the Mayhem Tour had just gotten underway.

By JASON WALSH

Photos by RoadRunner Records

So Matt, how are you doing today?

I'm doing great. We actually just got here. We got here late. Our tire blew up on our bus, but we made it on time and that's what counts.

So where you at? You're in Denver right now?

Englewood, Colorado. Which I believe is close.

How's the Mayhem Festival going?

It's the best U.S. festival we've ever been on before without a doubt. Everything about, everything from the vibes of the tour to the crew on the Mayhem tour to all the bands. I mean everything is really amazing. Everything's a fun vibes and very great. It's been the best thing I've ever been on.

How are the fans reacting to it? Are you guys having a good impact?

Yeah. It's been amazing. We knew it would be good, but we didn't know it would be this good. Ahhh...a good live band is something we

pride ourselves in being and we came to this tour prepared and our fans have been coming out in droves. Every single day we've been doing multiple signings that have been lasting like an hour to two hours a day. It's been a really amazing thing. I can't believe how good the reaction has been.

What are you guys going to do after the tour? What's in store for the band?

As soon as the tour is over, we have two headlining tours across North America, back to back. The first one is secondary and tertiary markets and the next one is all major markets. I think it's a good mixture of dates throughout the U.S.. We're pretty much going to hit everything with this tour.

So who are you guys going to be hitting the road with on this tour after the Mayhem festival is over?

It's not entirely announced yet. Whitechapel has been confirmed for both tours, that's all we

know for now. Both tours are going to have four bands total and the line-ups are going to be amazing. We definitely have Whitechapel secured for both.

You guys working on a new record right now? I mean it's pretty tough to do that when you're on the road, but do you have some material you're looking to record soon?

We're going to start recording probably the middle of next year, if not the, yeah probably second or third quarter of next year. But we've been writing, yeah. It's not exactly writing time where we've felt inspired so we're just going to try and get everything together. Between all of us, we probably have twenty or thirty songs. We're definitely going to narrow it down and pick our best songs for the band.

Very cool. So is this still fun for you? You still have a good time going out and doing this?

God! How could I not? I mean, of course it is. If it wasn't so fun, I wouldn't

be here. It's the best thing in the world. I mean, go out and your job is to play guitar and sing. It's a really amazing job and I still love it to this day. I don't want to do anything else in my life than this.

What is it that drives you to keep writing new music, and keep going out there, getting on that stage in front of people and watching them lose their minds?

I mean it was like rain since I was like a little kid... 'don't want to do this, don't want to be in a band, don't play no for a living.' When I was twelve I said 'this is what I wanna do,' and that's how I joined the band and it's amazing. I guess what keeps me going is that you can see years later like where it's going. It's finally starting to happen for us. And now it's like the whole world picking up at the same time. It's just really amazing to see all our hard work finally going to something good. I mean our goal is just to play anywhere in the world where any people will see it and that's we want to do.

A good live band is something we pride ourselves in being, and we came to this tour prepared, and our fans have been coming out in droves."

Now when you were a kid and you first picked up a guitar and started playing, did you ever think you would be touring on the level that you're doing and going to all these countries?

I mean I always wanted to do it but never really thought anything past that. I didn't know what it would be like and now that I'm in it, it's incredible. No matter where we are, it's like taking a free vacation. I mean you're anywhere in the world that's culturally significant and you can see what the world's like firsthand. Do whatever you want. It is what you make of it. Rather than just sit there and do nothing all day. No matter where I am, whether

it's the U.S. or Europe or Japan or Australia, I try to go and see as many things as possible and learn about where I am and experience what local culture's here.

Do you think right now, Metal and Hardcore have always been kind of like in peaks and valleys, and right now it just seems like there is just a lot of heavy metal and hardcore bands out there. I mean sometimes it seems to go up and then down, and a lot of these bands die out. Do you think it's kind of in an upswing right now and it's going to stay like this? What do you think?

I don't know if it's in an "up" or a "down." All those years ago it's going up and down, and

the one constant is this. There's always some new "thing," the new thing that everyone wants to jump on top of, and they make a big deal about something. The thing we've always said early was to separate ourselves from that because we're not part of any specific thing that's going on. Everybody said we were labeled as one thing, and we're like, "we're not that." I think that's something a lot of the newer bands need to understand. They need to not allow themselves to be lumped in with some kind of trend that's going on and just do what they want to do. So, yeah, I think things are going good here. You know, they could go up, they could go down, but it's a matter of each band trying to find their own thing, and their own destiny, and try to paint their own picture. For the kids out there, the ones that are in the garages, doing their bands, they got aspirations to do something bigger, what would you say to them to inspire them to follow their dream and do it?

The band's starting off?

Yeah. The most important thing is to write songs that connect to people. No matter what that means. That doesn't mean to make a pop song. You just got to make music that connects to you, the artist, and that connects to the people around you and the audience you want to have. There's so many bands nowadays that it's all about how heavy they can be, how technical they can be, or all this nonsense. In the end, it's all about a song. Bands make songs and try to create the best songs that mean the most to you, and mean the most to the people even around you, and go from there. And you just got to crush the live. We've met a lot of bands out here that are like, "dude, how do I make my band get bigger..." Just to be better than every smaller band in your hometown, you have to be a better live band. You gotta be tighter, you have to practice more, you have to want it more. And that can't be forced, you can't force wanting it more. The whole band has to want

it the same amount that you did or it's not going to work out. You're going to want to have that have that same drive as you do. If you do that, you'll make it work out.

The "Into the Mouth of Hell We Tour" tour hits the road on September 11, with Whitechapel, Darkest Hour, and Dirge Within, hitting the "secondary and tertiary" markets Heafy discussed previously. The "major market" tour should be scheduled soon after and you can hit their web site (www.trivium.org) for updates. Following into the new year, they have booked the Soundwave Festival tour in Australia featuring headliners Faith No More, My Chemical Romance, and Jane's Addiction, in February. Then, they start the "Into the Mouth of Hell We March" tour of England, the isle that holds a special place for the band, of which Heafy stated, "the UK was the first place in the world to truly embrace Trivium and make us feel like we had a home away from home on stage." This will be a number of British dates throughout March.

No rest for the touring wicked.



ALL THAT REMAINS

HITS THE SCENE HARDER THEN EVER

Since releasing their fourth album *Overcome* last fall, All That Remains has seen the world, climbed the charts, and impressed longtime fans while gaining new ones. After touring several countries including Japan, Australia and Russia, the Massachusetts natives came back to the States for their spot on the Jagermeister Stage on the Rockstar Energy Drink Mayhem Festival, which wrapped up last month. Everything was almost perfect, except for when drummer Jason Costa broke his hand in July and unable to play the Mayhem tour. Luckily, All That Remains had friend of a friend Tony Laureano (Dimmu Borgir, Nile) to take his place. Despite the small setback, All That Remains has still had a standout year, with plans to tour the US for the rest of 2009- with Costa back on drums. Maybe then they'll rest. Or, maybe they'll just work on getting yet another song into the Top 10 tracks in rock radio, like they did earlier in the year with "Two Weeks." It's hard to say what the band has in store next, but it doesn't seem they'll be slowing down anytime soon. Several days before kicking off the Mayhem Fest, I was able to catch lead singer Phil Labonte for a few questions. Check out what he had to say about their latest album, the Mayhem Festival, and on being compared to fellow Massachusetts natives Killswitch Engage.

By MELANIE WOLFSON

Photos by Angela Boatwright

You guys have been a band for over a decade now. Can you summarize the journey you've had from forming to now, where you'll be playing the Mayhem Festival along acts like Slayer, Marilyn Manson and Killswitch Engage?

Well it's just been a constant progression. It always got a little better. Not much. But it seemed like every tour after This Darkened Heart came out got a little better than the last. So we always had a little bit of hope.

Your latest release, Overcome, received some heat with some critics accusing it of your slant toward a more mainstream sound. Other bands like Killswitch Engage have been receiving similar accusations. Do you personally think your music has become more mainstream?

We got more heat from fans who are afraid we're gonna stop being the metal band we have always been. I don't know that it's more mainstream but I'm most proud of the songs that have the most singing. It was a great challenge to write stuff like that. Before I only needed to come up with a few different melodies for a record. Overcome had so much more singing and it was a great challenge and learning experience. I'm most proud of the songs that I did the most singing on. I don't think we're more mainstream in anyway other than the vocals and that's only cause it's not screaming. There are TONS of bands that do NO screaming and you'd never call them mainstream. So we're only mainstream to people who want us to scream

all the time.

Would you say it's becoming more difficult to keep fans happy at a time where indie rock is becoming the trend? What do you make of the metal scene right now?

We don't try to keep people happy and we don't worry about trends. We just try to write good songs, if you do that you'll be fine.

Up and coming metal bands you listen to or recommend?

The Acacia Strain and Bring Me The Horizon are bands that I'm into.

Which acts on Mayhem are you most excited to see? Will there be any collaboration during sets?

I doubt there will be any collaboration but I'll be watching KsE, Bullet, and Cannibal Corpse every chance I get.

A few guys from the band recently twittered about recording something in the studio. Have you guys begun working on new material? When can we expect a new album?

No nothing new. Just a few things we were trying out. Not sure it'll ever see the light of day but we like to mess around and try new things.

All That Remains is often compared to Killswitch Engage. Both bands hail from close locations and you have worked closely with Adam from KSE. Does it ever get tiring being

compared or is it more of an honor?

No, it's not tiresome at all. We have a lot of the same influences and we have had the same producer for two discs. They are a great band and to be compared to them is pretty flattering.

What bands influenced you at the time of your formation? Still the same?

The Haunted, In Flames, Grave, At The Gates. Stuff like that. I would say that now a days it's usually not metal that inspires me most. Not that I don't love metal but I don't wanna write other bands metal songs.

Have any punk or hardcore bands influenced your sound and creative process?

Not much.

You have a couple of songs that are available for download for Rock Band- namely "Two Weeks," "Chiron," and "This Calling." Do you think you have gained fans from the video game? Thoughts and feelings on being available through something as popular and mainstream as Rock Band?

Yeah for sure. The internet and games are a great way to get your music in front of new fans. I'm a musician and to be honest I don't care how people hear our music, radio, videos, video games, commercial, movie, tv show, or some kid driving by in a camaro with the stereo blaring, it makes no difference to me. Just so long as people hear it.

GOD FORBID'S JOE COYLE ON TOURING, METAL & ROCKBAND

By MELANIE WOLFSON

New Jersey's God Forbid has been in the metal circuit for more than a decade now, and their fan base is only expanding after a busy year of releasing their fifth record and completing a number of tour dates in both the States and the UK. According to guitarist Doc Coyle, who had a chance to catch up with Define the Meaning during the Rockstar Mayhem Festival, the guys are happy with themselves and their current position.

"I think we have that element of a band that has longevity. We have that respect factor where people acknowledge what we've done," he said. "We're not the biggest or heaviest band out there, and we're not one of the faster, younger, or more exciting bands, but I think it's just the fact we've been around and continue to put out high quality records."

Coyle noted the band is looking to stay on the road for a bit longer, to continue promoting *Earthsblood*, their first album in four years.

"We've been fairly out of the spotlight for awhile, so the plan

is to tour for the rest of this year and then maybe bleed over into the first couple months of 2010. Then we'll calibrate where we're at," Coyle said. "We don't want to over-tour, we don't want to overstay our welcome, but at the same time, we want to promote the record and get it out there as much as possible. So it's just figuring out that balancing act."

While God Forbid played alongside bands such as Slayer, Killswitch Engage and Behemoth on the Mayhem Festival, Coyle said that he thinks the tour proved extremely beneficial for the band.

"I think more than any other band on the lineup we had the most to gain from it. The other second stage was majority death metal bands. There are certain people who are going to like it and others who aren't," he said. "I think we're more representative of bands that played the main stage and we can cross over a little bit into some of the more irregular metal heads. We're more of a traditional heavy metal band. We follow in the footsteps of American metal bands like

Pantera, Metallica, and Lamb of God and every time we do tours like that I think they go over really well and we capture a good portion of the audience."

Along with a new album and long round of touring, God Forbid had the honor of having a song off of *Earthsblood*, "Empire of the Gun," become available for download on Rock Band this past summer, and Coyle said he is grateful for the opportunity. "Getting on Guitar Hero or Rock Band is the equivalent of getting a top ten single on the radio these days. I hope one day we can get on the actual game when it comes out because I think it has a lot more impact and the exposure is a lot higher," he said. "I like this, but if people don't want to buy it, they're not going to. I think these sorts of games are here to stay; it's kind of like the new karaoke."

I think it's fantastic for kids now who after playing want to pick up a new instrument." God Forbid has been around since the late '90s, before the days of Rock Band, when Coyle said there was barely even a real



Photo by George Valle

metal scene in the Garden State.

"There was a hardcore scene, but anyone that listened to metal kept it like it was a secret. I mean, in Jersey especially, everyone's just trying to get laid and be cool, and it's about being trendy amongst the regular dudes. But, we held to those conventions of things we liked whether they were popular or not," Coyle said. "Now it's weird, there's more of a commercialized element to the whole metal scene and I imagine if I were starting a band now it'd be pretty difficult to launch. It's tougher now; labels aren't signing as many bands."

The guitarist added that up and coming bands in the metal

scene today have different sorts of morals than those which God Forbid adhered to from the get-go.

"Some of the stuff that's popular right now isn't as song oriented as I'd like. It's much more about brutality and style over substance. But that's really nothing new in the entertainment industry," he said. When we were hitting the scene, we did so with bands like Lamb of God, Shadows Fall, Killswitch Engage and Chimaira. It was a traditional mentality where we followed in the footsteps of Metallica,

Slayer, Anthrax and that lineage. I feel most of the newer bands don't have that mentality;

it's much more scenester type of stuff." Coyle noted that music in general, regardless of genre, comes in waves.

"There will be one wave and people will get sick of those bands, but then the good ones will stick around and that's just how it goes. We've been through it a couple of times now, so I think that makes us a little more impervious now," Coyle said. "I think we're still in it for the right reasons. We enjoy it; it's what we do. It's part of our identity, and we'll do it as long as it makes sense."

KILLSWITCH ENGAGE CELEBRATE A DECADE OF BRUTAL MELODIES

BY: MELANIE WOLFSON

Ten years and five albums later, Killswitch Engage have proved to be the torchbearers of metal core. Between their June release debuting at #7 on Billboard, sharing the stage with Slayer at the Rockstar Energy Drink Mayhem Festival this summer and plans to co-headline a fall tour with In Flames, the Massachusetts natives can rest assured that they've made it big- and that their fans are here to stay.

While on a pit stop in Las Vegas during the Mayhem Festival, bassist Mike D'Antonio took a break from gambling (his attempt to, anyway) and the free drinks to catch up with *Define The Meaning*.

D'Antonio insisted he was happy with how their latest album turned out, even though the process took a bit longer than usual compared to albums passed like *The End of Heartache* and *As Daylight Dies*. With a push from Roadrunner, the band employed the help of outside producer

for the first time, working with Brendan O'Brien (ACDC, Pearl Jam) rather than guitarist Adam Dutkiewicz on their second self-titled record.

"It took awhile to actually get right, being taken out of our element and working with Brendan O'Brien instead of Adam this time. It was one of those things Roadrunner always asked us about, to work with an outside producer, and this was the fifth album, so we figured we'd take a chance," he said. "It sounded like Brendan really liked the band and that it'd be a cool thing. But, it definitely took four to five times longer than we usually take in the studio. That part was a little stressful, but I really think Brendan's work showed dramatic improvement and were pretty stoked on that part."

D'Antonio noted that although some fans have criticized KSE for the album being less brutal and more catchy than albums passed, the bassist argued that "catchy" is what the band aspired to be

from the beginning.

"In our previous bands Aftershock, Blood Has Been Shed and Overcast, you had to hear [a song] about 30 to 40 times before you could understand what was being said. The original idea behind this band was to create something that people could walk into a club and know instantly if they hated it or liked it," he said. "We want our music to be pretty palatable to the average person, so we've always tried to be as catchy as possible."

With many tours and festivals to their name, D'Antonio said that he was pleasantly surprised by how much he enjoyed being a part of Mayhem.

"It's really great. Some of the other stuff, like Ozzfest, runs a little bit oddly. There's segregation between stages. But with Mayhem, Kevin Lyman runs a really friendly ship, it's a lot like Vans Warped Tour, and we were pleasantly surprised with how much fun that was. Everyone's really cool, and it's run like clock-



work; everyone really knows what they're doing," D'Antonio said.

Since being a band, KSE has seen bands come and go, but according to D'Antonio, up and coming acts need to be able to create something new to make a name for themselves in the scene.

"It's about taking metal to the next level. You need to add something to what's going on now in order to make a difference or an impact. That's sort of what we were going for when we started mixing metal and hardcore and transforming into all the labels people like to call us these days," he said. "The scene is stronger now than it was back then by

leaps and bounds. When we started, like with our other bands, there was no money in it at all, it was simply for the love of music."

Also serving as the band's graphic artist for everything from T-shirts to stickers to album art, D'Antonio explained that his artistic ability was inspired by music in the first place.

"I started in art because of bands. I had friends in bands that needed clothes and whatever. I went to a vocational high school and I was in the graphic arts department where all of the presses were, so I'd always get album covers and stickers and things like that printed for free," he said.

"It was like music themed art, they just went hand in hand with one another."

As for the leopard-themed cover art for their fifth album, D'Antonio said he tried to incorporate as many elements as possible into the work.

I like my layers, I like my textures, I like to throw 30,000 different things into it, in the hopes that when people look at it, they see something new every time. So with the leopard, some see it breathing fire while some see it throwing up," he said. "But people always get that it's still a Killswitch Engage type of logo."

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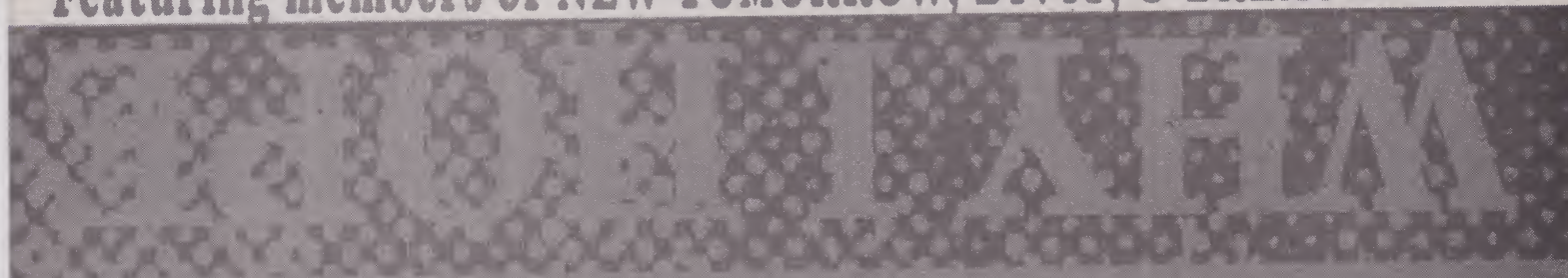


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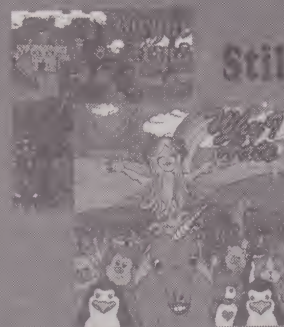
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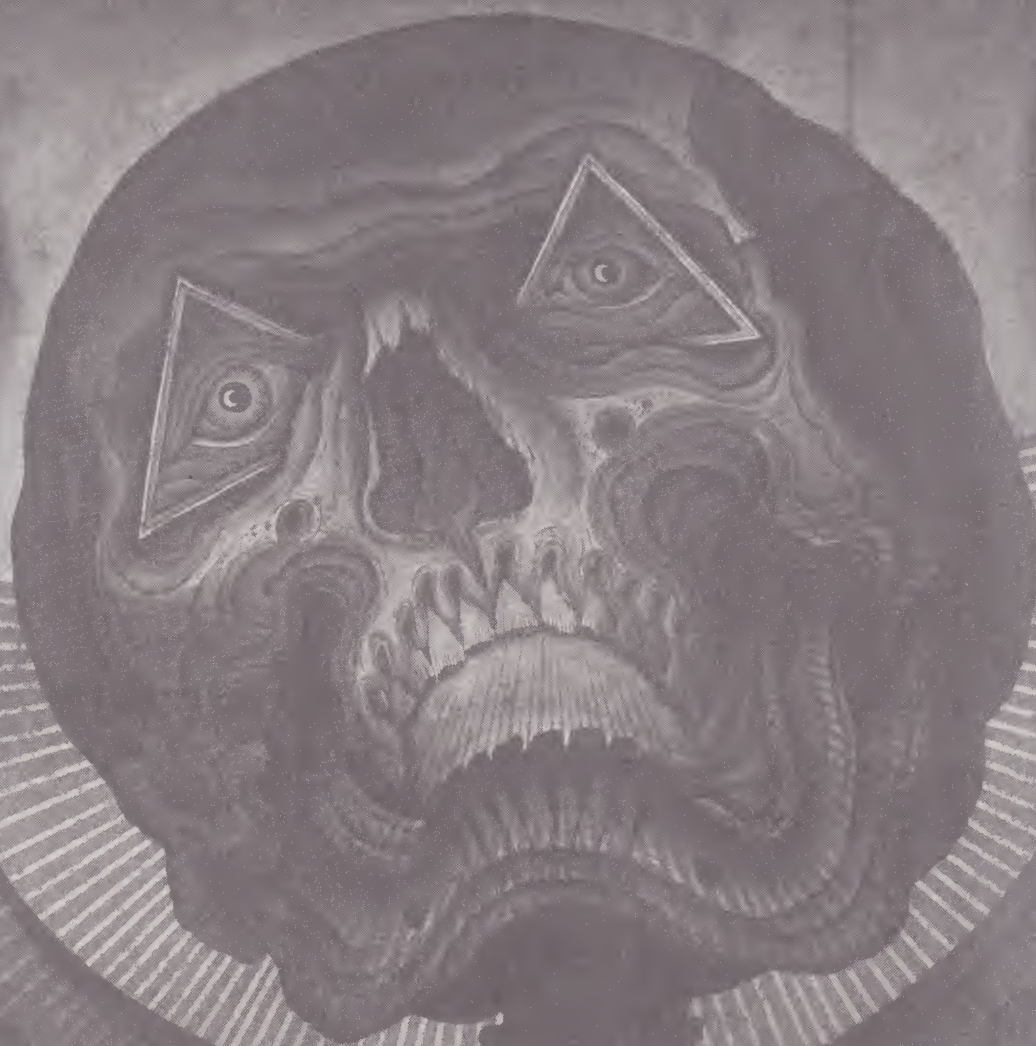
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HOT TOPIC

Olde York

*Brooklyn's Olde York defends
the Empire State*

By Jason Walsh
Photos by Priscila Mull

From the city that spawned some of the greatest hardcore bands of all time comes yet another group of urban dwellers, bringing back the true roots of the underground in a time when memories start to fade of where it all began and what it was all about. **Olde York** is a four-piece unit from Brooklyn which has gone through a considerable amount of lineup changes since the band's inception, but have finally released their first full-length, "Empire State," on Countdown Records.





"'Empire State' is an album we've been trying to work on for some years now," said band founder and guitarist Blake Farber. "After all the demos, 7-inches, and tours we finally nailed down a full-length which we are very proud to present. I'm also very satisfied with how much support our label is giving us. It's great to see

this album in almost every continent around the world and hopefully in every kids ipods or mypods around the world."

The band started with a chance meeting in the unlikelyst of settings where many like-minded people, such as Farber and future frontman Ted Wohlsen, would gather in the borough.

"Olde York came by Ted and I meeting at Punk Metal Karaoke," Farber said.

"They had a live band playing behind you, it was pretty cool," Wohlsen said. "They would do Bad Brains, Black Flag, Anti-Nowhere League, et cetera, as well as a bunch of metal stuff. Anyway, I had this party one time at my place

LOCAL SPOTLIGHT

with all those guys, and Blake came to it.”

“We jammed out, and I was fooling around on the drums,” Farber said. “Since we shared the same style of music, he said ‘come by again and we should jam and start a band.’”

“At the party, Blake had been playing drums,” Wohlsen said. “So, I thought he was a drummer. Shows how wasted I was to think he could play drums. Anyway, so he comes over like the next day or something and is like, ‘actually, I play guitar, not drums,’ so I was like ‘OK, cool.’ I was playing bass, like really distorted and fuzzed out, and him on guitar, and we came up with some songs.”

Wohlsen spent eight years previously in his first band endeavor as the singer for Big Mistake before hooking up with Farber. They went through a couple singers in Olde York and were looking for someone to fill the vacant seat behind the drum kit.

“We don’t have a permanent drummer and are trying different people out,” Wohlsen said. “Until Blake goes, ‘oh, hey, I forgot, my brother plays drums.’ So, that is how Dev (Farber) got into the band. This is when the name came about. We were hanging out, I think

we went to a friends party or something, and were drinking 40s. I said “hey Olde English, that’s a pretty cool, name,’ and Blake was like ‘but we aren’t English...how about Olde York?’ and it stuck.”

With their second singer leaving, Wohlsen stepped back up to the mike, like in the old days with Big Mistake. “Rather than find a new singer, I decided to go back to singing since that is what I did in my old band and I was much better at that then at the bass.”

This change of Wohlsen to vocals and brothers Dev and Blake on drums and guitar, engraved the core center of the band into concrete, and they continued to roll from there. Demos, 7-inches, and a lot of road time, the band was coming into their solid formation and a full-length was just the next step.

“It actually felt like it took a long time to get it together,” Wohlsen said. “We go in to record the album, and we get our friend 6 Pack Jon, who plays bass in Caught In A Trap and guitar in About To Break. We get him in to co-produce the record with us, cause he is amazing with guitar sounds and we wanted to have someone in that wasn’t directly involved with the music, you know to have that objective

ear, cause Blake and I tend to get into it over stuff, and Dev and our bassist at the time Kyle, kinda just keep quiet about things more, so having that outside person helped a lot.”

This brotherly tension is common in bands, but add actual siblings to the mix and the disputes are sure to escalate. “The family affair aspect definitely makes it tough sometimes,” brother Dev Farber said. “We definitely end up fighting half the time, but at least it makes it easier to be direct and I think that’s more important than always getting along.”

However, the bond between brothers, whether by blood or “found family,” has always been a significant part of hardcore culture. The strength of this family is what holds the circle together.

“Having a brother in the band is classic HC style,” Blake said. “It’s a family thing, so what’s more family than your own blood? But it’s great having him in here. When we play, we don’t have to even talk to each other, since we’ve been together for so many years. You just know what each facial reaction represents. But in the most loving way, we still argue sometimes.”

In the triangle that is Olde York, Blake, Dev, and Ted also have three

distinct professional careers that compliment the forward progression and growth of the band. In other words, they have some good jobs and important skills that has helped them along the way: Ted is a recording engineer with his own aptly named studio, "Empire State Recording Company," Blake is a videographer who has worked with the likes of Alicia Keys and David Samborn, and Dev is as graphic artist who surprisingly used his talents on the CD.

"Graphic Art for me is a good way to get the rent paid and keep the creativity going," Dev said. "That's how I see it for now. When the new album needed some layout work done, I was right there to help, since it happens to be my day job too."

Wohlsen has had a pretty amazing career in the city, working with numerous NYC hip hop acts as well as punk, metal, and hardcore crews. "I went to school for Music and Sound Recording, and after I graduated, I got a job at The Hit Factory, NYC, as a runner. From there I moved up to assistant, and then started engineering sessions, mostly hip hop, like KRS-One, Wu Tang Clan, Wyclef Jean, Run DMC. Most the big names in hip hop and R&B, I worked with.

I got kinda burned out on it so I started my own studio, where I was living at the time in Park Slope, Brooklyn. As it turned out, about a year or so later, The Hit Factory closed its doors due to the rough economy. So, then I moved to where I am now and opened Cook Street Sound, where I was doing more hip hop stuff, then when I made the commitment to go all punk, hardcore, and metal, cause that is what I really wanted to be doing, I changed the name to Empire State Recording Company, to differentiate it from Cook Street Sound. This was right around the time when we were getting ready to record the album, and I liked having the album name and the studio being similar. It kinda provided that circularity for me, you know? So recently I've been doing stuff for Reagan Youth, Skam Dust, and a bunch of local hardcore and metal bands like About To Break, The Mug\$, Vermefug, and Grizzly Smith."

And, the directorial skills of working as a filmmaker and music video producer by Blake was an even greater benefit to the band, in more than one way. "Filmmaking always interested me since I come from two parents who are both photographers," Blake said. "They're both

very visual mediums, so I love tying them into one. Being a director/filmmaker in the band not just helped me produce a fun hardcore music video, but from the directorial side of things it helps manage the band. It really helps coming back from a film director point of view, since managing a band is very similar to directing a film."

The dynamic shared by the three musically is only complimented by what they're everyday job skills can bring to the table.

"The fact that all of us have different careers that help out the band is amazing, Blake said. "Besides saving us tons of money on hiring those people. We have creative control to come up with a great project. The reason being that it comes from the heart and not some guy whose in it to make a buck. Next member we need to get: a screen printer, FREE SHIRTS!"

The use of the studio in making "Empire State" a reality helped tremendously as well. "Well, it certainly made it much cheaper to make the record, plus it's really like a labor of love, and I think we are all really proud of it."

*Define the Meaning
catches up with Jack
"Choke" Kelly from
Slapshot talking about
the bands documentary
"Chip On My Shoulder
- The Cautionary Tale
of Slapshot", which
was directed by
Ian McFarland*

**By Jason Walsh
Photos by Ian McFarland**



Rising out of the ashes of Boston's first wave of hardcore, which included straight-edge pioneers SS Decontrol, Negative FX, and DYS, came the controversial and iconic Slapshot, who through thick and thin, would continue the legacy of aggressive underground music throughout the better part of three decades. Jack Kelly was one of those early voices, with his early bands Negative FX and Last Rights, and joined forces with Steve Risteen and Mark McKay from the local outfit, Terminally Ill, who would later bring in bassist Jonathan Anastas from DYS and Decadence notoriety. The band was originally contemplating Straight Satan, based on the motorcycle gang that protected Charles Manson, but later took their name from the hockey term which involves the most violent yet inaccurate motion in the sport, however the hardest hitting shot in the game. A significantly appropriate title to lend to the music the band would later produce and from the land of the Bruins came one of hardcore's most recognized groups in its lineage.



Slapshot was renown for their energetic and chaotic live shows and became quick staples in the American hardcore scene, releasing the classic records "Back on the Map" and "Step On It," as well as anthems like "What's at Stake," "Firewalker," "Straight Edge in Your Face," and "No Friend of Mine." Over the band's tumultuous and unpredictable career of "Old Tyme Hardcore," there have been numerous lineup changes and hiatuses and as they approach the quarter century mark, the emphasis on the band is not nearly what it was in those early days. People start families, separate

lives, other careers, and it can become difficult to concentrate on the band when there are so many outside factors in life pulling. However, Kelly continues to hold the torch up high and strives to record an album of new material in the near future.

Recently, filmmakers Ian McFarland of Blood for Blood fame and Anthony "Wrench" Moreschi, who fronted Ten Yard Fight, Stand & Fight, and Resist, released a film about the band, "Chip on My Shoulder: The History of Slapshot." More of a documentary about the relationship between Kelly and drummer McKay, as well as other former members from

the group, than a fan DVD with live concert footage and videos, the film shows the human side of the guys from Slapshot. More about the people involved than the music, "Chip on My Shoulder" shows the true nature of the characters involved in one of Boston's most memorable hardcore outfits to date.

I had a chance to talk with Jack "Choke" Kelly about the new film and his thoughts about it, as well as the current direction the band is taking, with some touring and possible recording of a new album this year, as well as the departure of one of the band's founding members.

So Jack, kind of tell me what you guys got going on this year.

JACK KELLY: Ah, well, we really don't have much going on at all. Just plans to go down for a show in Florida but we're not going to do that now. We're trying to streamline things. Mark (McKay) has decided to move on and do other things with his life, so right now it's just me and Chris (Lauria) and I'm not sure about Mike Bowser yet, he lives in New Jersey. We're still planning on going to Europe in August for like ten or eleven days. That's really it. I've been writing a ton of stuff. Hopefully, we'll be able to get together and write enough and eventually get in the studio and do something new. You know, I always kind of just play it by ear. If things happen, things happen. If things don't happen...the band

now is such kind of like a side thing in my life. It's not something that I actively go out and do all the time or count on.

It's got to be a lot different now being a lot older, you have a family now, and it's got to be tough to do this as a full-time thing.

JACK KELLY: Oh, it's not a full-time thing at all. It hasn't been a full-time thing for a whole long time. You back in the late 90s, early 2000s, it wasn't a thing at all. I kind of like had given up for about three years, nothing was going on, we didn't play in Europe. Then I got a call from the people over in Europe and they said, "Hey, you want to come over?" and that's kind of how we've done things. Actually, we've done more in the past say two years than we had in the years previously.

We'd been over several times, of course the last time we went, we kind of decided that we really can't milk this thing without putting something new out, so that's kind of been our focus. Actually, it's kind of been funny, it's been one of the most prolific writing spells over the past eight months that I've had in years and years. Man, I've got a ton of stuff, kind of like jot it down, lyrically and musically in my head.

What kind of stuff have you been working on right now? What kind of stuff have you been writing?

JACK KELLY: Well mostly, I kind of went back to personal politics, that kind of thing, girlfriends, you know that kind of thing, you know just whatever. I've never really been into singing about like politics or anything like that, like politics



per say. I've touched on it here and there, but I always kind of felt that kind of stuff is better left to bands...people that know a little bit more of what they're talking about, follow news and stuff like that. It's never kind of affected me enough to really go and write about it. But as far as anything else goes, I mean the movie is sort of the focus of things at the moment.

Tell me about that.

JACK KELLY: Well, I mean it's honestly...the tentative title is "Chip on My Shoulder: The History of Slapshot." I mean it really has not a whole lot to do necessarily with the history of the band, but there are historical elements in it. It's really more about a bunch of friends and, you know,,, say twenty years of sort of living with each other and comings and goings

of band members, you know, how they feel about things. It's less about a band necessarily than it is about friends, and I think a lot of people can relate to it. People looking for like the definitive Slapshot video or your typical band video, where you're going to see like "Chip on My Shoulder" played eight different times in different cities, will probably want to look elsewhere because that's not what this is. There's actually very little live footage in it. It's much more personal than that.

Is it finished now?

JACK KELLY: I think there's just a few more things to finish up with it. Ian (McFarland) and Wrench (Anthony Moreschi), and all those guys did a fantastic job on it. It's amazing. While I don't like everything in it, or the way I'm portrayed or other people may be portrayed

in it, it's there movie. You know, my original degree when I went to college was Film, so I totally respect their...I'm not asking them to change anything. There's some things I would love to change. I'm not going to go there and ask for them to change it. This is their movie and it's fantastic as it is.

So you've seen a great deal of it, or the final cut?

JACK KELLY: I saw the whole thing. There was a premiere in Boston a few weeks ago, two or three weeks ago. Actually, it sold out the theater the fastest any film has ever sold out for a film festival. So, I think those guys should be really proud of what they did because it's a pretty cool movie.

When you walked out of the theater, even though there were a couple things you



didn't like about it, you still though it was pretty well done at the end of the day?

JACK KELLY: It's definitely not a feel-good project. Anyone going to it isn't going to be like, you know, leave going "wow...that's fantastic!" You're definitely not going to leave the movie like feeling good about...whatever. It's not one of those kind of things. But, it's really amazing. It's a fantastic film.

How did this come about? How did the whole idea for doing a film come about? Was this an idea of Ian's or what?

JACK KELLY: Ahhh...no. Honestly, it's been so long now, I can't remember where it came about. We had, for years and years and years, we used to go on tour with a video camera...just 99 percent of it, of what we got was just absolute ridiculous, like "Jackass" way before "Jackass" was ever what they are. You know, it's just us doing stupid shit on tour. So originally my idea was we were going to put something together, you know just get somebody in an editing room, we were going to put all this stuff together. You know, I envisioned it having very little live footage but just sort of us being just jerk-offs all the time. Which honestly I think is really what the band is more about. Playing live for us is sort of the ends to the means, where in order to go over to Europe or go on tour, we had to be in this band. So, it's sort of like my vacations have been with

"IT'S LESS ABOUT A BAND NECESSARILY THAN IT IS ABOUT FRIENDS, AND I THINK A LOT OF PEOPLE CAN RELATE TO IT."

the guys and how bad is it tour around Europe with five or six of your best friends. People pay you to get on stage... and at the end of the day, you know you go home, you got all the money in your pocket, and you had a good time. Those have been my vacations really. Not a lot of people get to do that. We kind of created this, like 23 hours out of the day, it's fun and then "alright, we got to play a show now," and we've always been like, sometimes that's the worst part of our day. The rest of the day was mostly just such a blast to hang out.

You're having more fun enjoying where you're at and then it's like, "oh wow... we've got to go to work now."

JACK KELLY: Yeah, exactly. Honestly, I think that's the way a lot of bands feel. I never understood a lot of these bands that "made it." Sometimes, I hear interviews with them and they're bitching and moaning about being on the road when they've got, say, their own tour bus and they're getting paid a lot more money than we ever got paid, and they're still doing

the same thing, you know, they got their friends and everything. I never understood the whining. I'm not necessarily talking about the Metallica movie, but Jesus Christ, give me a fucking break. You guys are enormously huge, you make a ton of money doing what you love to do. Give me a break. Stop complaining. I'll never get to that point. We had, say, an opportunity and it just passed us by like it does many bands, but we got some measure of success and some measure of renown, but we never got to do what a lot of say big bands go to do and it kills me when I hear big bands whining and complaining about their life on the road. Give me a break.

When it's all said and done, this many years later, this is still fun for you?

JACK KELLY: Yeah...yeah, oh sure. It's become less fun, but, yeah sure, it's still a blast. I mean I'm not going to complain. I get to go over to Europe, like I made a lot of friends, a lot of friends over in Europe, a lot of friends all over the country, people that are in

other bands and whatever, and I would never complain about it. There's some shitty times, like this last trip in December was awful. The shows weren't so good, it was freezing cold and dark every single day, Mark and I got sick about a week into it and spent the last ten days of it absolutely miserable with fevers and sick. I came home, I told my wife, you know, if this had been my first tour it would have been my last. It was so miserable. But, even at the end of it, it beats working. It beats having like a regular job. What the hell, you know, an hour of getting on stage, yelling at the top of my lungs and sweating my balls off is better than sitting at a desk all day long working nine hours a day or commuting an hour to work and an hour home, and then spending eight hours behind a desk. Just about anything is better than that.

Where was this tour in December? Where were you at?

JACK KELLY: It was back in Europe. We did Italy, a couple off-shows, like one in Poland, mostly as usual, like Germany and Holland.

And just wasn't a good time to be there?

JACK KELLY: (laughs) Yeah, yeah, we kind of agreed that if we ever went back, we'd go from say like April to October. I don't think I ever want to go back there after November ever again. In the eighteen days there, we saw the sun

once and I'm not much of a sun person, I don't really care, but in eighteen days when you only see the sun for two hours in Poland as it's setting, it gets to be pretty rough.

So, without a doubt, when that was over with, it was good to get back home?

JACK KELLY: Sure. And being sick, on top of it all, really sucked. It was nice to be home after that one.

Are you looking to bring somebody else into the band to do some of this recording and do something towards the end of the year? Is that what you're looking at now?

JACK KELLY: Yeah, we'll see what happens. Obviously, there are people around that we know, so I'd like to get together with a couple people. The way I write songs, I usually have like a voice recorder and I hum into it and that's how I jot down all my stuff. I don't really play an instrument. I can pluck things out on a bass a little bit but I don't really play. So what I do is I just kind of hum into a voice recorder and then I'll get to practice and I hum it to the guitarist or the bass player and then they can transcribe it and we refine it from there. Basically, until I take some of these ideas and sit down with the other guys in the band and we start hashing them out, sometimes it sounds great in my head but the thing is I hear it recorded, you know, full on with drums and vocals and guitar and when you get it with a band and the way peo-

ple play things and everything, sometimes it ends up, "OK, well, that wasn't so good after all." Sometimes I dump them, there's been tons and tons of songs over the years that just aren't going to work. And, with certain people playing it, it might sound completely different. We'll just have to see what happens once we sit down and start writing them out.

And that's the thing about collaboration, it's getting together with a bunch of people and just saying, "this is my idea," and turning it into something else and seeing what works and what doesn't work.

JACK KELLY: Sure. Right, and I mean at this point I'm so used to working with sort of like hardcore people that I'm sure if I actually got like real musicians (laughs). I'd almost be embarrassed to hum out some of this stuff to real musicians because, you know, it's up in my head but I've never worked with, you know, real accomplished musicians in my life, so we'll have to see what happens.

MUSIC

Reviews



BROADWAY CALLS
GOOD VIEWS, BAD NEWS
SIDE ONE DUMMY RECORDS



In a world where new genres of music are being created everyday, I think it's safe to say that pop-punk isn't going anywhere, as long as there's nothing better to do in Oregon. (Okay, okay, Portland does have a respectable scene...)

The state is home to the current torchbearers of pop-punk with Broadway Calls, whose "Good Views, Bad Views" boasts a catchy collection of songs. Full of punchy rhythms, and youthful manifestos, the album will almost certainly be a classic in the genre, for its sheer ability to grow on you each time it plays. From album kicker "Midnight Hour," an ode to living the carefree lifestyle, to perfect closer "At The End," Good Views, Bad News can't

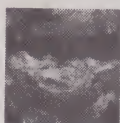
help but get stuck in your head, whether you like it or not. (Kind of like New Found Glory) Ty Vaughn's vocals grow irritating at times with their whiney feel, but the melodic background quickly erases any discontent.
MELANIE WOLFSON

REEL BIG FISH
FAME, FORTUNE & FORNICA-
TION
ROCK RIDGE



While they don't make it obvious with their album cover, Reel Big Fish's newest record *Fame, Fortune and Fornication* is actually a collection of 10 cover songs given the ska treatment, with highlights including Van Morrison's *Brown Eyed Girl* and Poison's "Talk Dirty To Me." The album starts out with Poison's "Nothin' But a Good Time." This is easily the best track on the album, with tight horns and a fast beat. Unfortunately, the following tracks fail to break any new ground and really just give the entire album a rushed feel. It is certainly not RBF's greatest effort, but it's perfect for a night of wanting to skank along to some cover songs.
MELANIE WOLFSON

SEASICK MUSIC
SHARKSPEED
INDIE



I am not usually a fan of gimmicky, quirky bands with humorous concepts at their foundation. With that said, Shark Speed's "Sea Sick Music" is a surprisingly tolerable listen. Hailing from Provo, Utah, the group plays an indie-rock blend reminiscent of the 90's-era Deep Elm or Jade Tree roster. Opener "Cast Off Dance Off" sets the tone with an ambient horn and guitar combo, and "I'm A Machine" evokes an intelligent Fugazi

vibe. Despite the fact that their album is self-released, the band appears to be wasting no time: with a string of upcoming shows and a solid debut behind them, Shark Speed seem poised to make the next move (or catch the next big wave, if they prefer.)

JASON AUST

TIME AND DISTANCE
GRAVITY
OAR FIN



Point blank: There's nothing special about Time and Distance's

self titled debut record. Sorry boys, but these melodies and lyrics have been done by EVERY pop-punk artist out today; i.e. The Maine, Cartel, This Providence, etc. Try bringing something new to the table and expanding your audience beyond the teenyboppers clinging to All Time Low. On the Brightside, there's definitely effort, good musicianship, and room for progress here. These guys have potential. They just need to find their own sound and place in this vast music world. Just dig a little bit deeper next time boys, and you'll get it!
MARLI LEE

NEVER SHOUT NEVER
THE SUMMER EP
INDIE



Okay, so maybe the album art of a stick figure boy holding a flower should give it away, but I'm here to let you know that for those of you who rarely

from your preferred genres of punk and hardcore, here's an album you should be sure to stay away from. In a nutshell, Never Shout Never is 18-year-old Christofer Drew- who at first sight is adorable and charming with his trendy hair and ukulele, but upon hearing his album, it is clear Drew caters to adolescent girls. From break ups, dreams of moving to California and questioning true love, Drew's material is generic emo mush, with only a ukulele to set it apart somewhat. Sorry Drew, but maybe if I was 15 I would have been more kind. Maybe Shout Sometimes would work out a little better.

MELANIE WOLFSON

MUSIC REVIEWS

GRAY GHOST
DEEP IN THE SHALLOW END
CHAINSAW SAFETY



What can I say? Between the screaming that sounds like Atreyu and Linkin Park's bastard lovechild, the completely disjointed train wrecking that they call "instrumentation," and the fact that they have no idea what a time signature is, I've gotta give this one an F-hands down. It reminds me of Dillinger Escape Plan without all the brand-name recognition and such. This is the music that people get confused in the pit to (if they're unlucky enough to actually purchase a ticket.). However, if you prefer migraine-inducing slush or have a penchant for torturing children and small animals, then this is the CD for you.
ERIC TUCKER

RENO DIVORCE
TEARS BEFORE BREAKFAST
I SCREAM RECORDS



Although I was previously unfamiliar with Reno Divorce, it appears they have spent several years crafting their newest offering *Tears Before Breakfast*, which is a catchy blend of rock and punk in the vein of Social Distortion. Aptly recorded at The Blasting Room (home of the infamous Descendents' Bill Stevenson), the full length is a sure to satiate both bar patrons and Warped Tour attendees alike. Oftentimes, bands like this suffer from repetitive chord progressions, overbearing vocals, and lack of originality. Surpris-

ingly, Reno Divorce manages to stay a step ahead of the genre. The vocals are underdone just enough to avoid annoyance, and instead settle nicely into the music. Musically, the band creates a solid backdrop of power chords and lead lines, with enough hooks to capture a wider audience. Although Reno Divorce hasn't patented their brand of rock n' roll punk, they will be in good company with the U.S. Bombs on their upcoming European tour.
JASON AUST

BIG D & THE KIDS TABLE
FLUENT IN STROLL
SIDE ONE DUMMY RECORDS



After their Side One Dummy debut *Strictly Rude*, Big D And The Kids Table is back with a brand new album, and a good one at that. The band's sixth full-length record, *Fluent In Stroll*, is a cross between ska, punk and now reggae, a new addition from albums past. Anthems such as "Not Fucking Around," "A Kiss A Week," and the opening track "Doped Up Dollies On A One Way Ticket To Blood" are the highlights, with the perfect blend of catchy choruses and melodies. While the reggae aspect might draw criticism from old school fans, it shows the band trying something new- and it works. No sense in arguing with that.
MELANIE WOLFSON

SCREAMING FEMALES
POWER MOVE
DON GIOVANNI



The first things that I noticed when listening to this are the guitar and bass tones. I love this sound because it's warm and fuzzy, yet still dynamic. The production sounds a little bit like garage rock with some sweet riffage but with a punk edge to it. I know this band is blowing up right now but I wanted to write this review because I do believe the hype on this 3-piece band from our very-own good ol' New Brunswick, NJ. And last but not least, the vocals. I LOVE the vocals because Marissa Paternoster's voice is very distinct with it's own style. Listen to the singing in the song "Adult Army" from this record. It's one of my favorites. Also, they put on an amazing live show and bassist King Mike was very nice to me when I bought their merch afterwards, which is a nice experience to have after driving by myself to Manhattan on a Tuesday night to see a show and not speaking to anyone all night except for the line "can I please have a cranberry juice?" to the bartender, and saying "wow" to myself during another shredding guitar solo. This is one of my favorite bands right now.
JUSTIN FULLAM

DUSTY RHODES & THE RIVER
BAND
PALACE AND STAGE
SIDE ONE DUMMY RECORDS



Dusty Rhodes and
The River Band's
"Palace and
Stage" is a great

example of what originality really is! They've taken the guitar, the bass, the drums, the keys, and the violin, and combined them to create a sound all their own. I could sit here and label it alternative indie rock, or describe their sound to be somewhat like a mix of Bruce Springsteen meets Coldplay, but that's not quite right. They are simply: Dusty Rhodes and The River Band. Dustin and Andrea's vocals are both smooth and subtle, while compelling. Through lyrics and melodies, these guys demand your attention and never fail to lure you in song after song. Highly recommend you check out "Palace and Stage" if you're down for good music! Songs to look out for are "W.W.M.D.?", "All One", and "So Low".

MARLI LEE

CKY
CARVER CITY
ROAD RUNNER RECORDS



What can I say?
Between the
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sounds like Atreyu

and Linkin Park's bastard lovechild, the completely disjointed train wrecking that they call "instrumentation," and the fact that they have no idea what a time signature is, I've gotta give this one an F-hands down. It reminds me of

Dillinger Escape Plan without all the brand-name recognition and such. This is the music that people get confused in the pit to (if they're unlucky enough to actually purchase a ticket.). However, if you prefer migraine-inducing slush or have a penchant for torturing children and small animals, then this is the CD for you.

ERIC TUCKER

OUTRAGE
BEOKEN
PANIC RECORDS



While shar-
ing some of the
aesthetics of their
New England

peers, Outrage manages to create their own blend of 90's-inspired metal hardcore in their debut full-length "Broken". At 24:18, the band delivers a concise but varied record consisting of an intro, an instrumental, and ten new tracks. Although album descriptions offer similarities to scene veterans Have Heart and Verse, Outrage bears more kinship to like-minded peers I Rise and Soul Control in their darker, layered guitar riffs and throwback atmosphere to earlier post-hardcore. Throughout the record, the band puts on an impressive display of aggression; guitarists Dean Forsythe and Mike Belanger provide heavy but interesting riffing, while vocalist Sean O'Brien complements with raw and biting vocals. In "Ruined", probably one of the band's most representative tracks; the band begins the song with musical overtones of the iconic Burn and quickly follows up with a

metallic guitar and double-kick display reminiscent of Converge. Bassist Harry Harvey provides some creative low-end, and drummer Tyler DiPola provides a solid backbone to the group. Outrage manages to keep the album fresh and interesting, which can be a difficult feat for a hardcore record. Several piano interludes, guest vocals, and slower tracks such as the reflective "Writer's Block" add to the ambience and overall feel of the record, as does the solid production by MA engineer/producer Jay Maas. Surprisingly effective instrumental "Shadows" defies the stigma of a filler track by offering a nice contrast to the rest of the album. "Broken" embodies what many bands today seem to lack: creativity and experimentation. Although still early in their existence, the band seems intent on forging their place in the hardcore scene. In album closer "Decades of Grey Clouds", O'Brien shouts "No, I'm not broken yet". With an extensive tour currently underway in Europe, his group seems to echo these sentiments.

JASON AUST

MUSIC REVIEWS

GALLOWES
GREY BRITAIN
WBR RECORDS



When Kurt Cobain said "weather changes moods," he must have had a sense that Gallows was coming around the bend some 15ish years later. You know, all that rain in Britain...anyway, this band makes Marilyn Manson look optimistic. When you hear the first thirty seconds of the first track, you automatically say, "Oh, shit...this is going to be good..." Full of amazing bass work, ear-attacking and unique riffs, heavy-ass breakdowns, snarling vocals, and all of the things that make a good rock band, well, GOOD, Gallows manages to straddle the line between metal and punk in a way that is completely inimitable. And their microphone barrel, locked, loaded, and fired by Frank Carter, is leveled at everyone around them, including the Church ("Crucifucks," "Leeches"), their home ("Queensbury Rules"), the Queen of England ("The Riverbank"), and themselves ("Misery"). If it had its own genre, it would be classified as Rage Punk, which is something I can get to like.

ERIC TUCKER

THE GOLDEN AGE
UNLOCK YOURSELF
PANIC RECORDS



Panic Records seems to be a label that is making a lot of noise lately (both literally and figuratively), and with good

reason. Although I hadn't previously heard The Golden Age, their debut is surely a welcome addition to the label's growing catalog. Formed in 2004, the band appears to have honed their sound in their latest offering "Unlock Yourself". The album, which boasts 12 tracks of punk/hardcore a la Strike Anywhere and Crime In Stereo, serves

JASON AUST

MARILYN MANSON
THE HIGH END OF LOW
INTERSCOPE RECORDS



Remember when Marilyn Manson was a dark and controversial artist in the '90s? It seems that time has done little to wash away the very same image that follows Manson now on his latest album, The High End of Low. With fresh tracks and a new generation of misunderstood teens, the album delivers everything a Manson fan would expect- a single called "Arma-Goddam-Mother****ing-Geddon," Manson's growls and harsh voice, along with a melodically sinister backdrop to each song. While some songs show more promise than others ("Running To The Edge of The World" > "Pretty As A Swastika") the album overall is a fine addition to Manson's collection, and is especially refreshing after his last record, Eat Me, Drink Me.

MELANIE WOLFSON

RAVAGE
THE END OF TOMORROW
METAL BLADE RECORDS



Yes! I haven't even heard this band until I got this release. What a pleasant surprise. Ravage is a real metal band from Boston, Massachusetts who is clearly influenced by the likes of Overkill, Iron Maiden, Helloween, Judas Priest, King Diamond, Testament and, you know, all of the greats. The guitar lines are very driving with a lot of powerful melodies and even some of that great, classic harmony leads here and there. The vocals sound like they came right out of the 80's metal scene in a good way as they are reminiscent of a lot of my favorite heavy metal singers. Cheers to Metal Blade Records for putting out a record like this by such a heartfelt metal band in an age where there is a lot of metal-core bands among other newer, metal genres who attract a large number of the younger metal fans out there. Ravage really brings me back and puts a smile on my face and I hope a lot of said younger kids out there can get into this. Great stuff. The tracks "In Shattered Dreams" and "The Shredder" are already growing on me to become instant classics. I also would like to note that Ravage doesn't sound like novelty act to me that feeds on nostalgia. This is a solid effort from a promising band. And last but not least, the cover art was done by Ed Repka who did the cover art for the classic Megadeth and Death records. FUCK, YES.

JUSTIN FULLAM

GONZALES
CHECKMATE
CHORUS OF ONE



Ah, Gonzales...you crazy Italians, with your ability to create punk rock that sounds like it came straight from some basement in NYC (not saying that it's a bad thing, before anyone attacks me). Well, onto the album. For starters, if you like heavy blast beats, finger-bleeding guitar work, and vocals that sound like they came out of a wild animal, then this is the album for you. The fact that they had enough balls to cover "Ring of Fire" on this album says a lot, as well, and that track is definitely worth hearing, among others. However, as is the problem with several punk bands, the one thing that I find irritating about this album is that almost all of the album sounds like the same track. I could gloat and say that it's "fluid" or has "easy transitions," but all I can say is that it's monotonous. I listened to the album through a few times, and all I could hear in my ears was the "boom-cha-boom-cha-boom-cha-boom-cha" of a blast beat played too long. And I'm in a band, so don't think I'm just being a prude.

ERIC TUCKER

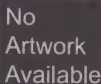
THE FULLERTONS
ANALOG
MISDATED PRODUCTIONS



The Fullertons' "Analog" sounds like the soundtrack to a 90s movie, like 10 Things I Hate About You, or Can't Hardly Wait; happy head banging tunes for a house party. Their sound has been done before, but the melodies are so catchy that you can't help but listen to this 5 track EP from start to finish. The only downfall of this record is the lead singer's nasally voice, which can become quite painstaking right around the song "Stereo Receiver". I say give it a chance. You might like it!

MARLI LEE

CHAMBERS
EARTHQUAKE - DEMO
VULGAR OATH MUSIC



Central Jersey's Chambers comes at you hard with a very rock-influenced hardcore demo that you can download from their Myspace page. I was able to see them play at a New Brunswick basement show and they played a rather explosive set and already seemed to have a little bit of a following at such an early stage of being a band. One of the first things that grabs at you on this demo is the ferocious, rock-influenced guitar riffs, particularly on the song "Notch" which is a heavy blend of bending guitar notes that bust into a perfect hardcore-meets-sleeze-rock riff that's led by unforgettable,

throaty vocals that you can actually feel as you hear them. Another favorite of mine on this demo is a song with a great name: "Funeral Attendance: Zero". This song hooks you in with the head-nodding rock verses until halfway through where it takes you to more of a doom-rock meets Black Flag type of ending that screams it's way to the end. This is a solid demo which is recommended for fans of everything from Refused to Guns and Roses, to naked girls.

JUSTIN FULLAM

THE PERENNIAL
DISSENSION EP
SELF-RELEASED



Color me biased, but The Perennial's EP Dissension is one of the strongest metal offerings CT has seen in a few years. In just three songs, the band is able to tear through an album's worth of riffs with fluidity and ease. Although only their second endeavor as a band (the first being a self-released demo), the group already seems comfortable in their sound. Perhaps some of the strength in the EP comes from an equally-matched lineup. Guitarists Dave Woltmann and Adam Sahlin provide an effective layering, pairing technical rhythms with dark lead lines to create a thick, moody atmosphere. Matt Sottile's basslines carry plenty of weight, especially in "Jeremiad", and Marco Corsino fills out the mix with a low, punishing yell. With thoughtful and intuitive lyrics, the Perennial is technical metal done right. Hopefully, a full-length expanding on these ideas isn't far behind. - JASON AUST

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